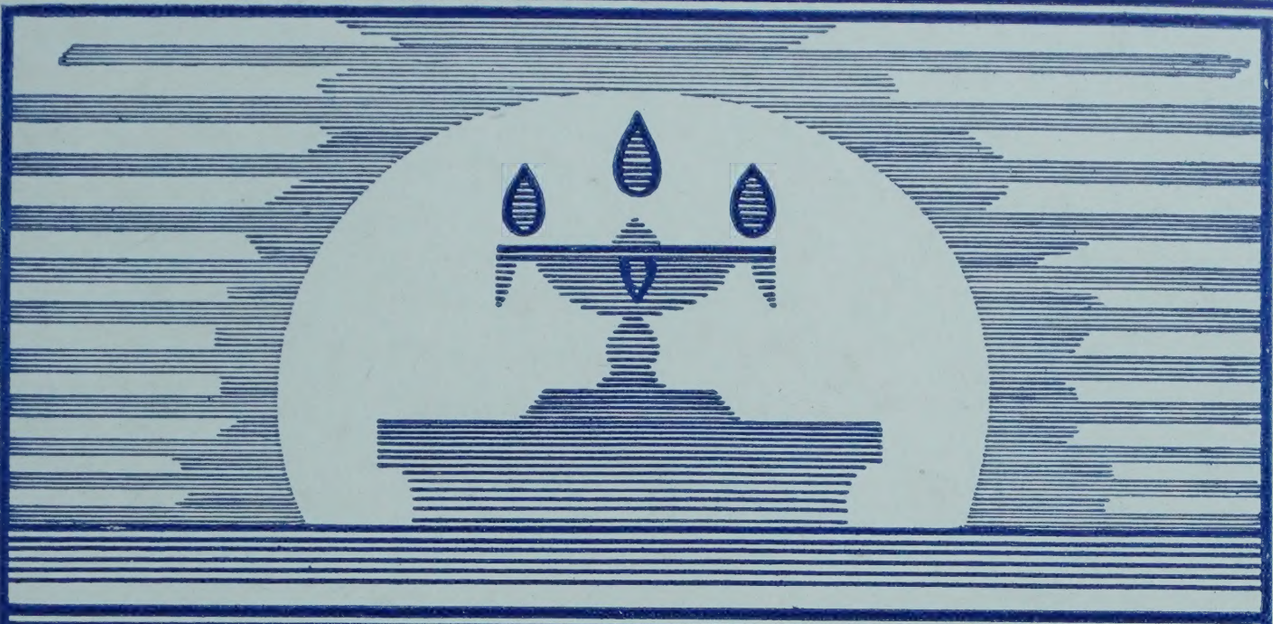

The ARYAN PATH

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THE ARYAN PATH

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THE ARYAN PATH

Point out the "Way" — however dimly, and lost among the host — as does the evening star to those who tread their path in darkness.

—The Voice of the Silence

VOL. XXXIV JULY 1963 No. 7

TRUE ASCETICISM

[WE reprint this editorial from THE ARYAN PATH of February 1932.—ED.]

Give up more than one personal habit, such as practised in social life, and adopt some few ascetic rules.

—H. P. BLAVATSKY

WHEN Prince Siddhartha left his Queen and palace to seek Wisdom which would both explain and eliminate the woes of humanity, he went from school to school of ardent practitioners who were engaged in the same great quest. He came across that class of gaunt and mournful yogis, who regard the body as foe to the soul and therefore torture flesh and maim each limb, hoping "to baulk hell by self-kindled hells." In answer to the royal aspirant who enquired why they added ills to life which is so evil, they had no explanation to offer save that they had chosen that way; and in their turn asked — "Speak, if thou knowest a way more excellent; if not, peace go with thee." It was before the Enlightenment; Gautama was not yet able to point the Royal Way — Raja-Yoga — but he felt that the Torturous Way — Hatha-Yoga — was wrong.

There is another class of false pietists of bewildered soul — those who have not the strength of will, the pluck to suffer, nor the courage to endure bodily chastisement, but who, nevertheless, retire to convents and monasteries, ashrams and maths, where the power of flesh may not envelop them, where the senses may not encounter temptations.

Both these groups are far from the reality of the Second Birth.

In our own midst there are not a few who have freed themselves from the bondage of organized religions, but have not been trapped into materialistic agnosticism and atheism, and desire to seek the Way to Enlightenment. There are those who are trying to define the rules of the higher life under the title of a "new asceticism"; there are those also

who are seeking a guru or a master in the highways and hedges — going to the West, or coming to the East. Some fancy that bodily training and breathing exercises will bring Wisdom, while others imagine that it matters not what one eats and drinks and says and does as long as inner aspiration is remembered and subjective peace is felt. Some seek visions and wonders; others despise them as not only worthless but meaningless, finding their satisfaction in the exercise of their own mental muscles. All such, however well-meaning, are "bewildered souls."

True asceticism belongs to the most ancient of sciences, the Kingly Science of Raja-Yoga. Raja-Yoga is the science of true aesthetics, the knowledge to be obtained through *higher* Feeling which is perceptive, vaguely called Intuition. Hatha-Yoga is the science of athletics, deals with bodily training at its best and with torturous control over bodily functions at its worst. The very first rule of that Kingly Science taught in the *Gita*, proclaimed by the Buddha, given in *The Voice of the Silence*, is that the higher life is an inner process, and begins with an inner attitude.

> If thou art told that to gain liberation thou hast to hate thy mother and disregard thy son; to disavow thy father and call him "householder"; for man and beast all pity to renounce — tell them their tongue is false.
>
> Believe thou not that sitting in dark forests, in proud seclusion and apart from men; believe thou not that life on roots and plants, that thirst assuaged with snow from the great Range — believe thou not, O Devotee, that this will lead thee to the goal of final liberation.
>
> Think not that breaking bone, that rending flesh and muscle, unites thee to thy "silent Self." Think not that when the sins of thy gross form are conquered, O Victim of thy Shadows, thy duty is accomplished by nature and by man.
>
> The blessed ones have scorned to do so.

The teachings implied in the above piece of instruction should be fully applied.

Social life is not to be given up but only some personal habits practised in social life; not wholesale bodily asceticism is to be adopted but only some ascetic rules. The Divine Discipline taught in the *Gita* is "not to be attained by the man who eateth more than enough or too little, nor by him who hath a habit of sleeping much, nor by him who is given to overwatching." (VI.16)

The principle of the higher life which leads to the Second Birth is this inner attitude and habit, from which outer deeds and behaviour naturally emanate. He who has purified his thoughts will find a clean

tongue; he who speaks pure words will find his palate responding only to that sattvic food which the *Gita* defines, but not in terms of vegetarianism or meat-eating (*Gita*, XVII.8). But consuming sattvic food will not bring forth true words or kind ones; mere utterance of holy sentences will not enlighten the mind. From within without is the basic law, and true asceticism observes it to the full, in the letter and in the spirit.

There are two unpardonable sins in the hidden life against which true asceticism warns. Each aspirant must fortify himself against them, and they may well become pointers to what is to be abandoned and what is to be adopted. They are — Doubt and Hyprocrisy.

The best way to overcome doubt is to be true to one's self. In these columns last month it was shown how the development of Conscience is the first step, and it is the Voice of Conscience which subdues the Voice of Flesh, and evokes the Voice of Spirit. The use of Conscience removes doubts. Doubts are little concerned with our *beliefs*; they attack our clear perceptions, our knowledge, our highest visions. It is well to doubt that which confuses our reason, which shocks our intelligence, or weakens our moral stamina. Doubt which awakens to action the lethargic man of blind-belief is to be prized, as Browning taught. But to doubt our own convictions which are rooted in our reason and founded on our calmest reflection or highest vision and which are the teachings of the Sages is to commit the unpardonable offence. The ascetic rules to be adopted by each must conform themselves to such inner convictions. Mere aping of habits of others, however high in evolution or holy in life, is the wrong way of asceticism and proves disastrous.

The sin of Society is hypocrisy. Pleasant but insincere speech; white lies; glossing over our acts which our own reason pronounces wrong and our own moral perception condemns; explaining away blunders of omission and sins of commission; the simulating of a charitable and kindly spirit; the gossipy condemnation of people behind their backs under the guise of fearless criticism; indulgence in questionable deeds saying that one must experience everything; — all such are acts of hypocrisy, corrode soul-life and open the gates of hell. Battle must be given to any such personal social habits if they abide in us. The dread of being called sanctimonious must be faced, and saintly ways of true sanity should neither be abandoned, nor masked. Virtue and moral hygiene are laughed at as "goody-goodiness," but those who aspire to soul-life must not be daunted by petty criticism. Prudence may be scorned as prudery, a sense of justice to one's self may be attacked as

selfishness — but nevertheless the ascetic rules positively applied by individuals in society will change the tone of that society.

Jesus was an ascetic — he never doubted the power and potency of his own spiritual-soul, his "father in heaven." And he was not a hypocrite; that is why he did not fear to break bread with wine-bibbers and harlots, nor to chase usurers, nor to attack rabbis.

Gautama was an ascetic — obtaining light about suffering and its cause, he adopted the begging bowl and unflinchingly pressed his way to the hearts of tyrants and untouchables and never failed to overcome hatred by wise compassion, which was his highest vision.

Krishna was an ascetic — seeing that war, and ruthless war at that, became necessary after his failure to secure peace with honour, for which he used all possible avenues, he led the Pandavas to the gory field of duty. The Master of his own Mercy stood unmoved amidst the havoc all around.

There are others, Twice-Borns, who overcame doubt and hypocrisy. But all such began that task as mortals in the world of soul-doubts and social-hypocrisy; all such took the inner resolve in the sanctity of heart-silence; all such, desiring to lift up high the banner of mysticism and proclaim its reign near at hand, gave the example to others by changing their own modes of life.

True asceticism is also true aestheticism. Doubt dies as old habits die; hypocrisy dies as mental and moral austerity is practised. Also, the Inner Perception of true Feeling deepens as well as widens as one lives out in family and in society one's own visions and convictions. Therefore:—

> Give up more than one personal habit, such as practised in social life, and adopt some few ascetic rules.

THE ONCE-RETURNING AND THE NEVER-RETURNING

[In our issue for January 1963 **Mr. Michael Byrom** worked out a suggestive analogy between the various stages of Bodhisattvic consciousness depicted in Mahayana doctrine and the various levels reached in poetry and art by profound human minds in general.

In this essay, which examines another aspect of the subject, he once again draws an analogy with the subtle Mahayana doctrine about the imperfections which still beset even highly evolved souls, to study the true quality of "transcendental mysticism" in poetry, music, and art.—Ed.]

> ... In the spirit of these vows, the Bodhisattva gradually ascends the stages to the sixth. All earnest disciples, masters and Arhats have ascended thus far, but being enchanted by the bliss of the Samadhis and not being supported by the powers of the Buddhas, they pass to their Nirvana. The same fate would befall the Bodhisattvas except for the sustaining power of the Buddhas, by that they are enabled to refuse to enter Nirvana until all beings can enter Nirvana with them. (*The Lankavatara Sutra,* Chapter XI)

The fate that befalls the ego-centred spiritual beings whether they be "saints," philosophers, or artists is the fate of damnation. For, although they may progress far along the spiritual path, as they have gained no "insight into the truth of the twofold egolessness ... for them there is no deliverance." "They will be reborn seven times, or five times, or three times, before they will be able to pass the sixth stage." In terms of modern evolution, the spiritual genius who mistakes the ecstasy of inspiration (the *samadhis*) for Divine Knowledge (the twofold egolessness) is not sufficiently evolved; although he has attained consciousness of God, he has not attained God-consciousness. If he does not progress beyond this stage, he is immortal only as long as the traces of his inspiration (in the form of works of art or philosophy) remain, but as these belong to the space-time world (*maya*) they are as ephemeral as it is itself. Further evolution is necessary to produce the Divine Incarnation. In terms of Buddhist mysticism, such beings are not "supported by the powers of the Buddhas" — not sufficiently evolved to be enabled to resist the enchantment of the *samadhis.* It is only with the "'turning about' at the deepest consciousness..." "... the transition from mortal body to Transcendental body (*Manomayakaya*)"; it is only then that the Bodhisattva, transcending the *samadhis,* attains his enlightenment and enters the regions of the Once-returning.

The enlightened Bodhisattvas "refuse to enter Nirvana until all beings can enter Nirvana with them"; "...but, in truth, they too are already in Nirvana" (their enlightenment). This means that the all-embracing compassion of the Bodhisattva cannot be entirely satisfied until the phenomenal world with all its individual manifestations is completely spiritualized. This alone, the ultimate disappearance of the imperfect world of form, is God. The enlightened Bodhisattva as a Divine Incarnation is dissatisfied with his own incarnation, with the appearance of his material body and of "the mind system" which it needs for its support. He knows that although he is the end of evolution, he is not the end of the evolutionary process. Even the Never-returning Bodhisattvas of the Seventh Stage and beyond know that they are not perfect, that the mere fact of their manifestation in a physical form is a sign of imperfection.

Consciousness of God is not God, but neither, in this sense, is God-consciousness. In the same way, though the Bodhisattva of the Sixth Stage has experienced "the inconceivable transformation-death" which is knowledge of Ultimate Reality, this does not mean that he has obtained personal deliverance from the delusive entanglements of mortal mind. Salvation is not synonymous with personal deliverance. Far from it. As we see from the *Lankavatara Sutra,* as many as four stages of purification may follow Nirvana.

The Once-returning are the Bodhisattvas and Arhats of the Sixth Stage who obtain enlightenment but not personal deliverance. At this stage, there is a measure of tranquillization. "But their tranquillization is not perfect every minute of their lives...." ("A little while, and ye shall not see me: again, a little while, and ye shall see me.")

> ...for with them there is something effect-producing, something grasped and grasping, some lingering trace of dualism and egoism. Though disengaging from the actively functioning passions, they are still bound in with the habit-energy of passion and, becoming intoxicated with the wine of the Samadhis, they still have their abode in the realm of the outflowings.
>
> ...their minds are in confusion and they cannot pass beyond the sixth stage. But at the sixth stage, all discrimination ceases...and as Nirvana is possible at the sixth stage, they pass into their Nirvana, but it is not the Nirvana of the Buddhas.

These are the true saints; the egoless spiritual beings, though they may struggle vainly all their lives to obtain complete personal release. It is in this sense that they are classed as "once-returning"; for they

have attained salvation. In the West, Tolstoy is a notable example of an enlightened saint who still had his abode "in the realm of the outflowings." Though the world, the "lower discriminations," was death to him, his *karma* was such that he never managed to disengage himself entirely. His passions functioned, though not actively or willingly. Tolstoy passed to his Nirvana, but it was "not the Nirvana of the Buddhas," even as the Sun troubled with clouds does not shine steadily.

The regions of the Once-returning and Never-returning are the regions of the religious mystic whose knowledge transcends religion. These are not the regions of local "saints," who are usually Masters, and who owe their celebrity to their orthodoxy. The "saint" who sees visions, displays stigmata, and believes in the dogmas of Catholic Christianity has his reward in the form of posthumous canonization, even in veneration during his (or her) lifetime. Meanwhile, the mystic is regarded with suspicion by all except a few contemplatives and curious theologians who usually misunderstand him.

Mysticism in the West is virtually secular. Though most mystics have lived, thought, and written within the traditions of the Church, mysticism is not of the Church. The mystic merely uses Christian theology as he uses his native language; it is the only medium he knows through which he can express himself. In the same way that there is nothing specifically German about Eckhart's *Sermons* or English about Law's *Spirit of Prayer*, there is nothing specifically Christian about either. The greatest mystical philosophers, Plato and Plotinus, were in fact "pagans."

In the same way, the greatest Western music and painting is virtually secular *because the world-centred vision of the Christian Church cannot penetrate beyond the confines of "intutive mind."* This is why the finest "sacred" or ecclesiastical music and "sacred" art is generally Romantic (the ideal in the actual) though the worst is nothing more than vulgar. Sacred art is not transcendental mysticism, which belongs to the realm of Universal Mind.

But just as transcendental mystics have accommodated themselves within the Christian Church and its theology, those of them who are artists have produced ecclesiastical works. Bach is an obvious example; also the painter El Greco. The latter painted ecclesiastical pictures which were so unromantic that his clerical patrons complained, whilst Bach's profoundest organ works are magnificent contrapuntal constructions and cannot be considered simply as "Church music." True, Bach did write Church (that is, Romantic) music; he even wrote light music.

The transcendental artist-mystic is often difficult to identify because his work is so diffuse. Rarely is it as objective as the painting of Paul Cézanne, though even he went through a Romantic period early in life. Usually it embraces the entire range of spiritual consciousness from the superficial through the romantic to the symbolic expression of Noble Wisdom or Ultimate Reality. In other words, it can chart the personal development of the Bodhisattva from Stages One to Six and beyond; from the tempestuous stream-entered realms of "discriminating mind" and "intuitive mind" to the serene precincts of "Universal Mind." This is especially true of Beethoven; also, incidentally, of Tolstoy. Beethoven's popular works are Romantic, but the Pastoral Symphony is pure pantheism. Finally, with the last quartets, his spiritual pilgrimage ended in Divine Revelation, perhaps induced by deafness.

Another comparable example is the Dutch painter Van Gogh who was vanquished by his schizophrenia. In his case, it is an understatement to say that this "tranquillization was not perfect" every minute of his life. There was more than just a "lingering trace of dualism and egoism" here; neither could he resist "the wine of the Samadhis." In Van Gogh's passionate outburst in colour it is difficult to distinguish the impressionistic from the expressionistic (that is, the Romantic subjective element); yet there is no denying the breathless objectivity of his profoundest studies (a vase of sunflowers, a simple wooden chair). Here is Mind-Essence.

"Life must be apprehended and rendered in its reality; it must be loved for itself as the only true beauty, eternal yet changing," wrote Paul Cézanne. "We finite beings, who are the embodiment of an infinite spirit...," wrote Beethoven. These are the utterances of mystics and verbal confirmation of the fact that there is an aesthetic approach to Ultimate Reality. Yet I must emphasize that I am not here claiming sainthood for those unstable misanthropes, Beethoven and Cézanne. Transcendental mysticism, in the sense that it transcends religion, transcends sainthood; therefore it also transcends art. Ultimate Reality lies beyond the relative sphere of dualistic thought; beyond Good and Evil and beyond Beauty and Ugliness. The mystic who has attained knowledge of the twofold egolessness cannot truly be considered as anything except the embodiment of that Knowledge. Whether his approach has been through the internal world of moral or of aesthetic purification is now irrelevant; these are mere techniques of "mortal Mind." "God is Love" has become as meaningless as "God is Beauty." The mystic who is a saint can awaken the feeling of love; the mystic who is an artist

can awaken a sense of beauty; but such differences belong to the relative sphere of *maya,* not to Universal Mind.

It is sometimes said that the painter or composer is preoccupied with the "external world of form," but this is only true of those artists who are only Stream-entered. The Bodhisattva artist who no longer thinks dualistically is no more concerned with form and harmony than the Bodhisattva philosopher is concerned with words and phrases. Words, like painting and music (sight and sound), are part of the world of appearance which is illusion (*maya*). "Words are only symbols. . . ." They are not the meaning itself. ". . . words and books are subject to the interpretation of individual minds, while meaning and truth are not." The Tathagata merely uses words as "a pointing finger" because "if Truth is not expressed in words and books . . . the meaning of Truth would disappear."

Line and colour, counterpoint and harmony, are used by the transcendental artist and composer just as scriptures and parables are used by the religious teacher, to express a meaning that lies beyond the world of sense. The symbols are different but that which is symbolized is the same. We forget scriptures and the memory of works of art quickly fades. This is because in themselves they are unreal, merely symbolizing that which is beyond.

To pursue the comparison further; consider for a moment Beethoven's quartet in F, Opus 135. The high spiritual quality of all Beethoven's quartets is beyond question; they are obviously exalted meditations in music. In fact, they can only be fully understood in terms of religious mysticism. Thus the first two movements of the last quartet express (in the words of the *Lankavatara Sutra*) the effort to purify "the defilements upon the face of Universal Mind caused by the accumulation of habit-energy since beginningless time. . . ." This is achieved in the third movement, to describe which nothing less than the Buddha's words is adequate:

> There is an instant cessation of the delusive activities of the whole mind-system; the dancing of the waves of habit-energy on the face of Universal Mind is forever stilled, revealing its own inherent quietness and solitude, the inconceivable Oneness of the Womb of Tathagatahood.

The fourth movement must be an anti-climax; in fact, it is light-hearted, almost frivolous, and might seem to be incompatible with the rest of the work. Yet, the Buddha says: ". . . there is the freedom and spontaneity of potentiality that has come with the attainment and

patient acceptance of the truths of egolessness and imagelessness." The gaiety and humour of the fourth movement is truly a Buddhist *samadhi*; an affirmation of spiritual freedom and self-mastery and a caper at the expense of "discriminating mind" and the world of appearance. The enlightened Bodhisattva can joke at that which is serious to ordinary mortals because they are in bondage to it. He is sacrilegious. In this mood, Beethoven concludes his life-work.

It would be pedantic to try to classify the great transcendentalists as sixth-stagers or seventh-stagers, as Once-returning or Never-returning. At Stage Six, as we have seen, they are still "bound in with the habit-energy of passion." They are still to some extent "in the realm of the outflowings." But the Seventh-Stage Bodhisattva (The Stage of Far-going) "... no longer experiences within himself any ardent desire for things, nor any impulse to grasp them." Even so, detachment is not perfect, as "the cherishing of the notions of these things" continues. "... the notions concerning them persisted and perfumed his efforts to practise the teachings of the Buddhas...."

If the evidence of the Gospels is factual, Jesus was a Seventh-Stage Bodhisattva. His need to retire into a solitary place to pray; the saying, "The spirit indeed is willing but the flesh is weak"; the angry taunts at the Scribes and Pharisees; such evidence of "strain and effort" does not indicate the perfect tranquillization of a Tathagata.

Mostly transcendental mystics are either actively persecuted or passively ignored by the world during their lifetimes and the case of Jesus is no exception to this rule. The Jews both accused him of heresy (or blasphemy) and called him mad (*John*, x:33 and viii:48). Jesus paid with his life and has been recompensed by the dubious honour of having his teaching made into the foundation-stone of a popular religion with himself elevated to the status of a mythological Deity (like Apollo or Zeus). "Pop" religion, like "pop" art, is far from being edifying, and the history of the Christian Church, which is a sorry tale of fanaticism, bigotry, superstition, idolatry, power politics, battle, murder, and sudden death testifies to this truth. It can be said for the Church that it has patronized many Bodhisattvas, though what these fortunate individuals would have had to say about this patronage is another question.

MICHAEL BYROM

COSMIC CONSCIOUSNESS

[**The Rev. Sidney Spencer** has made a special study of mysticism, besides lecturing and writing on Comparative Religion and the Philosophy of Religion. He is the author of *The Deep Things of God: Essays in Liberal Religion* (1955) and *Mysticism in World Religion* (1963). He examines lucidly the place of that kind of mystical experience in which "the Universe grows I."—Ed.]

A widespread form of mystical experience is that which is known as "cosmic consciousness" — the consciousness of unity with all things. In his book, *Watcher on the Hills,* Raynor C. Johnson cites a number of instances of that experience. "Barriers were down," one writer says with reference to his own illumination; "my aloneness had gone; I was at one with every living creature and thing." "The life in the wind and the clouds and the trees," says another, "was within me also, flowing into me and through me." In his anthology, *From Darkness to Light,* Victor Gollancz cites the experience of the late Canon Peter Green, who said:

> I knew in that moment that all life is one. Not only the life of men, and animals, and insects, and plants. No, the life that runs in the sides of the hills and beats like a great heart in the ribs of the mountains.

In an earlier book, *Recorded Illuminates,* Winslow Hall includes examples of the same type of mystical enlightenment. One writer quoted by him states, "My consciousness seemed to permeate the universe and see God as the Essence of all things. It was a vision of Unity. It was cosmic, a vision of the Whole." Another says:

> It was as though a spiritual vision communicated itself to me, a feeling of extension and conscious connexion with all things . . ., an intense feeling of joy, certainty, union with The All — of "omnidentity," if the word may be passed.

One writer cited by Winslow Hall tells how on various occasions his consciousness has been enlarged, so that he has felt his oneness with different things — with the water in a creek, with a grain of wheat, with the seabirds battling in the wind, with porpoises plunging through the waves of the sea. He felt his individual life blended with other lives. In a culminating experience, he says, "I was one with all that is . . . I was in and through everything and was everything."

In his study of mystical experience entitled *Mysticism, Sacred and*

Profane, R. C. Zaehner, who succeeded Radhakrishnan as Spalding Professor of Eastern Religion and Ethics at Oxford, draws a rigid distinction between "cosmic consciousness" or Nature-mysticism and what he regards as the higher types of mysticism. He maintains that "cosmic consciousness" differs fundamentally from the experience of the religious mystic, who attains union with God. He recognizes that the Nature-mystic transcends normal experience, because he catches "a glimpse of the workings of Nature as a whole"; he experiences "an actual identity with Nature." But in Professor Zaehner's view it is an entire mistake to suppose that the experience of the Nature-mystic has any religious or moral value. "The experience in itself is neither good nor evil. . . . It has no moral value." "Cosmic consciousness" differs radically, according to Professor Zaehner, from the experience of the religious mystic. He goes so far as to say that "the mystical state at which the religious man aims is the reverse of the natural mystical experience," since "the exclusion of all that we normally call Nature is the . . . necessary prelude to the further experience of union with God."

Now, it is certainly true that "cosmic consciousness" represents a distinct type of mysticism. It has been the typical aim of the Christian mystic down the centuries to attain a state of being in which he is wholly absorbed in the vision of God. In a mediaeval treatise, *Of Cleaving to God* (issued in a new translation in 1947), the writer expresses the attitude typical of Christian contemplatives when he says,

> when the soul is withdrawn from all things and turned in to itself, the eye of inner vision is opened, and a ladder is prepared by which the soul may ascend to God.

So also Richard of St. Victor, a mystical theologian of the twelfth century, speaks of the summit of mystical attainment as a state in which "the mind of man is ravished into the abyss of divine light so that the soul, having forgotten all outward things . . . passes out completely into its God" (*Selected Writings on Contemplation*). In such an experience, it is evident, a man is lifted out of all awareness of the world about him, just as he is lifted out of all awareness of himself, and is aware only of the divine presence.

Professor Zaehner is right in distinguishing between "cosmic consciousness" or Nature-mysticism and the state of pure contemplation in which men cease to be aware of the world. But it does not follow that he is right in contending, as he does, that the difference between them is fundamental or that "cosmic consciousness" is devoid of religious

or moral value. Certainly that is not how those whose experiences have been cited felt. To judge from their testimony, "cosmic consciousness" is commonly felt as a profound spiritual illumination, bringing with it an intense joy. Canon Peter Green declared that through his experience he knew "the nature of reality and the meaning of life." Another writer, as we have seen, says that his vision of unity was a vision of God as "the Essence of all things." Another tells us, "I was filled with love for all; to me there was no longer mine and thine" (Winslow Hall). In the light of such testimonies, it is impossible to maintain that "cosmic consciousness" has no moral or religious value. Can it be held that because the consciousness of Nature enters into this experience it is therefore the "reverse" of the consciousness at which the religious man aims?

The matter is put in a truer perspective by W. T. Stace, formerly Professor of Philosophy at Princeton, in his work *Mysticism and Philosophy*. Like Zaehner, Stace recognizes the importance of distinguishing between different types of mystical experience. But the distinction which he draws is not between Nature-mysticism or "cosmic consciousness" and religious mysticism, but between "introvertive" and "extrovertive" mysticism. He takes as his standard of "introvertive" mysticism a passage in the *Mandukya Upanishad* where the writer speaks (in the translation by Swami Prabhavananda and Frederick Manchester) of the "pure unitary consciousness wherein awareness of the world and of multiplicity is completely obliterated." To Stace this "pure unitary consciousness" is the core of mysticism at its highest point. It is exemplified in the experience of Christian mystics (as in the passages quoted above from mediaeval writers), and in the experience of Hindus, Buddhists, and Sufis. Stace, however, acknowledges alongside of this type of experience, in which the consciousness of Nature is entirely excluded, another type, which in his view is equally religious, but less thoroughgoing or complete, and which he describes as "extrovertive." It is characteristic of mysticism of this kind that it does not exclude the consciousness of the objects and forces of the world around us, but takes them as its starting-point. It is aware of the world and its multiplicity, but at the same time transcends them. Its central feature is "the apprehension of a unity taken to be in some way basic to the universe." Stace gives as illustrations the experience of St. Teresa, who saw "how all things are seen and contained in God"; of Boehme, whose spirit "saw through all things and into all creatures," so that he "recognized God in grass and plants"; of Ramakrishna, who relates that he found everything in the room where he was "soaked, as it were, in

bliss — the bliss of God"; and of R. M. Bucke, who saw that the universe is in reality "a living Presence." Stace regards extrovertive mysticism as an "incomplete version of the completeness realized in the introvertive kind," because the consciousness of unity attained in it does not exclude the consciousness of the world about us and of its manifold objects and forces. It is a consciousness of the One in the many rather than of the One as the sole Reality.

What Stace says of extrovertive mysticism would obviously apply to the experiences of "cosmic consciousness" cited at the beginning of this article. As against Zaehner, he recognizes the religious and moral value of "cosmic consciousness," and to him it is not the "reverse" of the experience of inner contemplation, but it is "incomplete" and so "on a lower level." But is the distinction between extrovertive and introvertive mysticism really as definite and as final as Stace suggests? What are we to make from this point of view of the experience of the Persian poet, Baba Kuhi of Shiraz, who says,

> I oped my eyes and by the light of His face around me
> In all the eye discovered only God I saw?[1]

Baba Kuhi was evidently not oblivious of the world around him, but through his very awareness of the things of sense he was lifted up to the consciousness of God as the one Reality. I am reminded here of the experience of St. Douceline, an early follower of St. Francis, of whom her biographer tells us that the song of a bird or the beauty of a flower "drew her straight way to God."[2] Whatever his philosophy, the mystic does not deny the fact of the world around him, or the fact of multiplicity, as a fact of the phenomenal order. He looks beyond it to the Unity in which it is contained, the divine Ground whence all things proceed. Through contact with the many, through communion with Nature, he may rise to the vision of the One which is in the many, yet exalted far above them.

Experience of this type is described by Rudolf Otto as that of "unifying vision." In his book, *Mysticism East and West,* Otto contrasts mysticism of this variety with the "mysticism of the soul," which follows the way of introversion or sinking into the self. Otto, however, recognizes that there is no hard-and-fast distinction between the two approaches, and that they are apt to converge. "Cosmic consciousness," like introvertive mysticism, implies inner illumination — an enlarge-

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[1] Quoted by R. A. Nicholson in *The Mystics of Islam.*

[2] Evelyn Underhill: *Mysticism* (6th edition), p. 260.

ment of the soul, a sense of unity with the objects perceived, self and object being known as one. Otto cites a significant passage from the *Vishnu Purana,* where Nidagha is led from the sense of unity with other beings to the vision of Brahman, the ultimate Reality:

> Forthwith Nidagha . . . turned his mind completely to non-duality. All beings from thenceforth he saw not distinct from himself. And so he saw Brahman. And thus he achieved the highest salvation.

Nidagha saw his oneness with all beings, and thus he saw Brahman as "the Self which extends through all alike." The same convergence of extrovertive and introvertive mysticism is implied in the famous affirmation of the *Chandogya Upanishad* (6.9.4): "That which is the subtle Essence, this whole world has that as its Soul. That is Reality; that is Spirit; that art thou." Similarly with the great Christian mystic, Meister Eckhart. Otto quotes Eckhart as saying:

> All that is divided in lower things, will be unified as soon as the (perceptive) soul climbs into a life where there is no contrast. . . . When he sees all in all, then a man stands above mere understanding.

That is to say, it is through the growth of the soul into union with God that it attains the vision of cosmic unity. Elsewhere Eckhart said, "When I attain this blessedness of union, then all things are in me and in God, and where I am there God is, and where God is there am I."[3] The same essential thought is expressed by the Indian seer, Aniruddha: "The yogi is in direct connection with the primordial principle of the universe, and in consequence with the whole of space, of time and of things."[4]

As such passages indicate, the mysticism of the soul may itself lead to "cosmic consciousness." If a man penetrates deeply into himself, he discovers in himself the divine Reality which is the Ground and Essence of all things. He may then be wholly absorbed in the consciousness of God, or he may know himself in his union with God as penetrating, or identified with, all things.

> How lovely, how magnificent, a state is the soul of man in [cried the English mystic of the seventeenth century, Henry More], when the Life of God inactuating her shoots her along with Himself through heaven and earth; makes her unite herself with, and after a sort feel herself animate the whole world.[5]

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[3] R. M. Jones: *Studies in Mystical Religion,* p. 233.

[4] R. Guenon: *Man and His Becoming.* Trs. by C. Whitby. p. 238.

[5] Quoted by R. A. Nicholson in *The Mystics of Islam,* p. 162.

That was the experience of the Persian mystic, Rumi: "The spirit everlastingly united with God is free from barriers."[6] In his identification with God, he feels his oneness with all things: "Earth and air and water and fire, nay, body and soul too — 'tis I."[7]

In the writings of the Hermetic mystics, composed in Egypt in the early Christian centuries, we have an outstanding expression of the same truth. One of the Hermetic writers suggests that we may rise to the knowledge of God by the illimitable extension of our being: "Expand thyself into the immeasurable greatness, passing beyond all bodily limits; raise thyself above all time; become eternal. Then thou shalt know God" (W. SCOTT: *Hermetica,* XI.20). "Conceive thyself to be in every place — in earth, in sea, in heaven. . . . And if thou canst know all things simultaneously, thou canst then know God." Elsewhere (in Book XIII) this expanded consciousness is presented, not as a condition but rather as a result, of union with God. In his union with God a man may say, "I am in heaven, in the earth, in the water, in the air; I am in every living creature; I am everywhere." So far from being the contrary, as such examples plainly show, "cosmic consciousness" is the natural complement of the experience of union with God.

SIDNEY SPENCER

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[6] R. A. NICHOLSON: *Rumi, Poet and Mystic,* p. 179.

[7] *The Mystics of Islam,* p. 162.

THE MYSTIC POETRY OF PERSIA

[**Shrimati Vasanti Golikere** has belonged to the Shri-Aurobindo Ashram at Pondicherry for over a dozen years. The first part of her article, dealing with the Zoroastrian *Gathas*, appeared in our June issue. The second part, which is printed below, introduces us, with copious illustration, to the mystical utterances of the Sufis.—Ed.]

II

SUFI POETRY

The finest poetry in Persian has been written by the Sufis. It is mostly love-poetry of the kind composed by the mystic poets of mediaeval India and the Christian mystics of Europe, but richer and more profuse in erotic symbolism and picturesque, often unusual, imagery.

Sufism is, as has been well said, the love of wisdom and the wisdom of love. But the best definition of a Sufi comes from a Sufi himself, Dhu'L-Nun: "Sufis are folk who have preferred God to everything, so that God has preferred them to everything."

The term "Sufi" is derived from the Persian *sawwof*, meaning "wise," or from *soof* meaning "wool," the reference being to the woollen garment the earliest Sufis wore. Though born in Islam the Sufis were strongly influenced by the Zoroastrian mysticism, which bears — as we have seen — a close resemblance to the mysticism of the Veda and the Vedanta. Their unconventional ways and modes of living attracted much hostile attention from the prevailing orthodoxy and they suffered great hardship. Mansur forfeited his very life for his temerity in proclaiming the unity of the individual soul and God — a fundamental truth. "*Anal Huk*" (I am God), he declared, echoing across the ages the recurring cry of the Indian Rishis — "I am the Brahman"; "The golden Purusha, He am I."

To the Sufi, God is the All-Beautiful and creation is an outsurge of that Beauty. "The face of the All-Beautiful shines everywhere," says Jami:

> Each speck of matter did he constitute
> A mirror to reflect the Beauty of His Face.

God is the Eternal Beloved, with the world for the pageant and playfield of His Love. Life is a journey towards the Beloved and Union is the Goal.

Our journey is to the rose-garden of union
(Rumi)

. . . for ever
There to gaze on my Beloved;
Gaze, till gazing out of gazing
Grew to being her I gaze on,
She and I no more, but in one
Undivided being blended.
(Jami)

There is a striking passage in the "Yusuf and Zulaikha" of Jami which takes us back at once to the Vedic hymn of the original Being at the beginning of Creation. The tone in the first few lines is entirely that of the Vedic hymn in its vigour and simplicity, but gradually it assumes the native hue of Sufi poetry — the mould of human form and lavish and colourful imagery. There is, however, a delicacy of touch and technical polish which characterizes Jami's verse:

In solitude where Being signless dwelt,
All the universe still dormant lay
Concealed in selflessness, One Being was. . . .
Beauty Supreme,
Unmanifest, except unto Itself . . .
. . . no eye had yet beheld
Its image. To itself It sang of Love
In wordless measures. By Itself It cast
The die of Love.

Love, to the Sufi, is all-important; it is the royal road to God. It is both the path and the goal. "Love is the king," says the Sufi; "Love is the astrolabe of heavenly mysteries, the eye salve which clears the spiritual eye" (Jalaluddin Rumi). Love is the source of wisdom:

I learnt one page of love from Thee
And wisdom's book did mend.
(Abu Sayid Abul Khayr)

Human love is a reflection, however pale, of the Divine Love and a stepping-stone to it. The Sufi speaks of his love for God as of his love for an earthly beloved. Contrary to the traditional approach of the Indian *bhakta* (devotee) to the Lord and Master of his being, the Sufi looks upon the Divine Beloved as Woman. In delineating the form of his Beloved, he describes all the charms of a beautiful woman:

Thy lips are corals, teeth pearls, face the sea,
Thy ringlets amber, oyster thy mouth to me,
Thy brows a ship and wrinkled grace its waves,
Thine eyes a flood; a dimple frenzy's key.

When thou dost drag a net in ocean deep
Of faith where pearls of truth their treasures keep
Each breath blows hard, each oyster shell drops tears
From deep within and waves like eyebrows leap.
(Abul Khayr)

"Waves like eyebrows leap" — truly a delightful and unconventional image, like the image in the other line where he compares eyebrows to a ship, with "wrinkled grace," possibly of the forehead, for the waves! These lines too, remarkable for their beauty and felicity of expression:

Thy flesh became a garden bright on earth;
Delight robed Thee round like another birth.
(Abul Khayr)

Although the world is the creation of the All-Beautiful, the Sufi has a keen awareness of its vanity and transience:

For in and out, above, about, below,
'Tis nothing but a Magic Shadow show,
Played in a Box whose candle is the Sun,
Round which We Phantom Figures come and go

— says Omar Khayyam, whom some of the modern critics take to be a libertine.[1]

Life is a wisp of air, mirage its mark.

All its joys and sorrows are fleeting. Says Ansari:

What is its joy, what is its woe,
But scented ash that used to glow?

Life is a barren desert; it is made beautiful only by the love of the All-Beautiful.

But the Beloved is indifferent and does not respond to his love. He

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[1] "Wine is the love of God or devotion; the Tavern is the mosque; Beauty is the perfection of Allah; the Beloved is Allah himself, the Lover is man; Sleep is meditation on the essence of Allah and His divine Grace; the Taverner and the Saki (cup-bearer) of the Tavern is ... a Wise Instructor; the Eternal Saki is again Allah; Perfume is the hope of divine grace; Wantonness is absolute absorption in religious fervour and so on." —*Mystical Dictionary of Sufi Philosophy.*

is consumed by grief. This grief and the helpless longing for the Beloved are poured out in innumerable songs which for their lyrical beauty, grace, and melody, their emotional appeal, and their wealth of imagery occupy a unique position in the field of mystic poetry. The dominant emotion is the *viraha of* Vaishnav poetry — the pain of separation. There are lines of passionate intensity with terrible insistence on blood and wounds:

> In Khawaran's wilds no thorn but is stained
> With blood of wounded love that ne'er attained
> Its aim. . . .
>
> (Rumi)

> I wish Thou hadst laid Thy hand across my neck,
> The hand which thousands with their blood have dressed.

Hell is nothing compared to this burning grief:

> Hell is a spark from grief that knows not hope.
>
> (Abul Khayr)

But the Sufi does not shun pain. He rather welcomes it; for it is the fiery anvil on which his nature is beaten into shape and purified of all dross. The Sufis of Sindh, who carry on the tradition of the Sufis of Persia, have a saying:

> The pain of longing is our comrade on the Path.
> May we never be united with the Beloved.

Abul Khayr of Persia sings:

> Thus said the Friend, "Let love with wounds begin,
> The broken-hearted ones are those I love,
> So keep the broken heart My grace to win."

But still he supplicates:

> Wilt Thou mend this rent heart with threads that rain
> From ruby lips of Thine that are my bane?

His agony is not uninterrupted. It is broken from time to time by wonderful glimpses of the Beloved:

> A ray of bliss, a touch, a kiss, a token of the Friend.
>
> (Rumi)

He asks for nothing but to love and be slave to his Beloved:

> O Lord, intoxicate me with the wine
> Of Thy love. . . .

Make me empty of all but Thy love,
And in it destroy me and bring me
Back to life.

(Ansari)

He does not ask for the good things of the world. But he asks for much more:

O Lord, I, a beggar, ask of Thee
More than what a thousand kings may ask of Thee;
Each one has something he needs to ask of Thee,
I have come to ask Thee to give me Thyself.

He discovers that what he is seeking for is within himself. He realizes the immanence and the omnipresence of his Beloved:

In Him we live and move and have our all
As His tools, blest, our wills apart are vain.

I go in search of Him whose love doth kill;
All who get drunk with it must drink on still,
From lane to lane I go, from door to door,
He lives in me, His love o'erwhelms my will.

He tells us how sometimes he tried, but in vain, to escape from the Divine Pursuer:

I fled Thy love, O Thou with limbs so fair
That I might flee from grief's stern and woeful stare;
Love came and caught me even as I leapt
With ropes flung on neck and would not spare.

Is this not a precursor of Thompson's "Hound of Heaven"?

Who can resist Him? Everything bends before His will: "Our hearts like balls obey Thy striking rod." He submits himself, no more resisting, to the Divine Moulder to do with him as He would:

Thou crushest me to drops of rose
Nor 'neath Thy press do I repine.
In Thy sweet Pain is pain forgot . . .
And when Thou pourest me on the world,
It blows in beauty all Divine.

The Sufi has been purged of all impurity and egoism. As Ansari says, he is "as humble as dust and ashes"; no longer does he "wander in the streets of good and evil"; he has "emptied the cup of desire." His sole prayer is, "Give me a soul drunk in the wine of Thy wisdom."

Did my Beloved only touch me with His lips,
I, too, like a flute, would burst into melody.
(Rumi)

The clay has been mixed and beaten into shape by the Divine Potter. The wine jar is ready to be filled with wine. (The analogy of the Potter and the pot and of wine and the wine jar are recurrent images in Sufi poetry.) Now, as Ansari says in lines of a simple beauty:

Life in my body pulsates only for Thee....
If on my dust a tuft of grass were
To grow
Every blade would tremble with my devotion
For Thee.

When the Sufi's long ordeal is over he knows that it was necessary; for

The heart must wounded be and bosom torn,
From worn-out flesh must a new soul be born.
(Abul Khayr)

He is reborn in his soul. He has reached his Beloved; the rose and the nightingale symbolizing the lover and the Beloved have met in the rose-garden of union. He realizes his oneness with his Beloved:

Love's tune was played on the harp of my heart
From head to foot love's self was I; apart
I could not breathe.
(Abul Khayr)

I am love and lover both, beloved too,
The mirror, beauty, vision, all in one.

He calls to the seekers after God:

O pilgrims for the Shrine! Where go ye, where?
Come back! Come back! The Beloved is here!...
Why will ye wander in the wilderness?...
Ye who are seeking God! Yourselves are He![2]

This is the identical experience of mystics all the world over. "Thou art That," "All this Thou art," declare the Upanishads. Says the Sufi:

Who has found the Loved One in his own self
For him, God is not He, nor Thou, but I.

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[2] There are in all eight stages in the Mystic Path of the Sufis: Service (*Abudiyat*), Love (*Ishq*), Seclusion (*Zuhd*), Knowledge (*Ma'rifat*), Ecstasy (*Wajd* or *Hal*), Truth (*Hakikat*), Union (*Wasl*), Extinction (*Fana*). *Vide Umar Khayyam* by MASUD ALI VARESI.

Everywhere it is the All-Beautiful who meets his awakened sight. He is one with the Beloved, but it is not a oneness which drowns his individuality. He is at once the Beloved and the lover. As Shankaracharya puts it:

> Though all false sense of separateness be past
> Yet am I Thine, O Lord! . . . .

He lives in the bliss of union.[3] The Tavern-keeper has filled his being with madly intoxicating wine. He pours out his ecstasy in innumerable songs, in incomparable lyrics with which Persian poetry is studied throughout.

"I am Thine, drunk with Thy love and tavern-sign," sings Abul Khayr.

> My soul was a measure-glass for His wine,
> Drunken, there rose in me a frenzy fine.

But it is not a wine of earthly grapes that the Saki (the cup-bearer symbolizing the Guru) pours:

> O babbler, while thy soul is drunk with mere date wine,
> Thy spirit hath not tasted the genuine grapes.
>
> (Rumi)

This wine is the sap that courses through the whole creation, the hidden Delight of Being that supports all existence, the Soma of the Vedic Rishi. The sun and the moon and the stars partake of it:

> The sky, the moon, the sun — all drink the wine
> That Thou dost pour, O Entity Divine.[4]

Thus has the Sufi woven with glowing images and varied rhythm-patterns a magic garment of words to clothe his mystical experience. The love of the All-Beautiful and the Wine of His ecstatic Delight flow with a varied grace in the honied stream of Sufi verse.

VASANTI GOLIKERE

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[3] In the well-known legend of Layla and Majnun, Majnun is said to have cried first, "I love Layla." Later he began to say, "I am Layla." And in the third stage, when the "I" became extinct, only "Layla ! Layla !"—*Vide, op. cit.*

[4] The English renderings of quoted passages are taken from the extant translations of Dr. Bhagvan Das, D. C. Datta, G. Mallik, etc.

THE PHILOSOPHICAL USE OF SOME RELATIONS

[In the manifested world, relations represent, perhaps, the primal unity from which the entities which enter into relations have differentiated. Their right understanding — the giving of due value to the entity and to the whole network of relationships within which it exists — is of great importance.

Dr. G. Srinivasan, M.A., Ph.D., who lectures in philosophy at the S. V. University College at Tirupati in South India, writes a lucid account of how some philosophers have treated various important modes of relationship.—Ed.]

A philosopher may see problems where others see none. This is especially true of the Bradleyan problem of Relations.[1] What Bradley questions, however, is not the "givenness" of relations in our experience but only their "intelligibility." But what is given in experience should also be "intelligible" to thought, if it is to pass for "reality" in Bradley's philosophy. From this standpoint he raises the question, How do relations relate the terms? He regards this question as unanswerable: for, if the relations are independent of the terms, then there will be an infinite regress of relations between each relation and the terms; if, on the other hand, the relations are not independent of the terms, but actually inhere in the terms, then each term will become "self-discrepant." Since neither of these alternatives is acceptable, Bradley concludes that the problem of relations is insoluble and hence all that is relational is only an appearance."

The crux of Bradley's problem of relations seems to be that the relation unites the terms as well as keeps them distinct. The contradiction which the mind perceives in this experiential union of distincts is perhaps only due to our verbal thinking which functions through abstractions. The non-Bradleyan philosophers see no problem of relations, since experience presents no such problem. A problem which has its exclusive basis in thought alone and is unsupported by experience is a *false* problem and the problem of relations is one such. The validity of relations entirely rests on their "givenness" and indispensability to all experience, and they do possess an experiential "intelligibility," though not a logical one such as Bradley demands. Starting from this standpoint, many philosophers have made a free philosophical use of rela-

[1] F. H. Bradley: *Appearance and Reality.*

tions and the purpose of this short paper is to describe the nature of some of them.

Perhaps the first relation which strikes us as most conspicuous in all our experience is the subject-object relation. Perceptual knowledge is in fact defined by most realistic schools of philosophy as the product which arises out of the contact between the subject (sense-organs) and the object. That there can be no knowledge unless there are two mutually distinct terms, viz., a subject which is capable of knowing and an object which is capable of being known, is the postulate of all realistic theories of knowledge, barring perhaps Neo-realism, which reduces consciousness (hence the subject) to a cross-section of an external reality. What is important to note in the subject-object relation is that it emphasizes the participation of the two terms or members in a single knowledge-relation without forfeiting their mutual distinctness. That is, the subject and the object are related to each other "ideally" or "attributively" while they exclude each other "substantively."

On the basis of the subject-object relation, each of the two terms of the relation acquires a suitable definition for itself: the object can then be defined as that which is known or perceived[2] and the subject can be defined as that which knows or perceives. This epistemological distinction of subject and object may, however, be restated ontologically with a slight difference, when the distinction would acquire a new significance. The object would then be what exists only for the use of some one else while the subject does not. In either case, the subject and object reveal mutual dependence inasmuch as each limits and maintains the existence of the other. Hence, the chief characteristic of this relation, is mutual "separativeness" or "exclusion" between the two terms of the relation.

Next to the subject-object relation, the most commonly known relation is the soul-body relation. The relation between the soul and the body differs from the subject-object relation in a fundamental way. The body constitutes the indispensable instrument of the soul in its experience of the object and hence is related to soul by "conjunctive identity" as distinguished from the "conjunction dichotomy" of the subject-object relation. That is to say, in the soul-body relation each term determines the existence of the other term, not by limiting it as in the subject-object relation, but by continuing the "being" of the other

[2] This realistic definition of the "object," which maintains its substantive status' should however be distinguished from Berkeley's idealistic view that the existence of the object consists in its being perceived—which view denies the object's substantive status.

term: the body is the substantive manifestation of the soul, while the soul is the functional support of the body. There is thus a unique "inseparableness" between the soul and the body, since the body "belongs" to the soul as no other instrument or object can belong to it.

The original-image relation is yet another relation occasionally used by philosophers. The special feature of this relation is that it emphasizes "likeness" or "similarity" between the two terms while each term grants a "difference" (*bheda*) to the other term by being "similar" to it. The "similarity" between the two terms does not imply their "identity" as much as their mutual "difference." If "difference" is characteristic of all existence, it follows that the two terms in the original-image relation reciprocally determine their existence and the two terms are hence mutually dependent for their existence. But this mutual dependence does not arise out of any "substantive continuation" between the two terms as in the soul-body relation, but arises out of the "difference" each term possesses by virtue of its being "like" the other.

The substance-attribute relation, as revealed especially in the relation of the individual soul (*aham padārtha*) and its consciousness, is yet another relation frequently used in systems of philosophy. The substance-attribute relation reveals an element of "inherence" between the two terms, which is not found in the other relations. The attribute consciousness pervades the spiritual substance and, but for this inherent attribute, the spiritual substance functionally ceases to be a soul. On the other hand, the spiritual substance is the substratum of the attribute consciousness and without this substratum the attribute consciousness cannot be. Each term determines the existence of the other term, not by "exclusion" as in the subject-object relation; or by "conjunction" as in the soul-body relation; or through "similarity" as in the original-image relation; but through "inherence." The "inherence" pertains to the very core of existence of each term, inasmuch as the two terms can be said to mutually include each other so as to constitute a single "biune" reality. However, the distinctness of the two terms must still be kept up since otherwise the relation between them would become meaningless.

All these relations are used by different philosophers to suit and determine the framework of their respective systems of metaphysics. The subject-object relation with its characteristic emphasis on the "separativeness" of the terms in conjunction underlies the systems of Dualism and Pluralism. The Sānkhyan "conjunctive" relation between *Puruṣa* and *Prakṛti* is but an ontological or metaphysical application

of the subject-object relation. *Prakṛti* is what exists for the use or experience (*bhoga*) of *Puruṣa* and *Puruṣa* is the experiencer (*bhoktṛ*). What thus binds the two mutually independent realities is that they stand to each other in the subject-object relation and the cessation of this separable relation means in other words the freedom (*apavarga*) of *Puruṣa*. Similarly, in the Nyāya-Vaiśeṣika system the infinitesimal atoms are said to combine so as to constitute the objects of experience for each soul in accordance with the principle of *adṛṣṭa*, and the soul stands to the world in the subject-object relation. The soul possesses the consciousness of the world only as long as it exists in this relation and with the cessation of this relation, the soul becomes "unconscious": this in other words, is the freedom of the soul according to the Nyāya-Vaiśeṣika. Though the existence of God is accepted in this system, He is regarded only as the "Supervisor" of the world, without bearing any direct organic relation to it. Thus the Nyāya-Vaiśeṣika system affirms the pluralistic co-existence of the liberated individual souls and God as transcending the phenomenal order of the subject-object relation in which the individual soul stands to the world.

Thus both in Nyāya-Vaiśeṣika and Sānkhya, the subject-object relation accounts for the bondage of the individual soul. There is, however, a subtle difference between the Sānkhyan and the Nyāya-Vaiśeṣika use of the subject-object relation. While Sānkhya affirms the ultimate falsity of the subject-object relation in the light of the basic disjunction between the two terms, Nyāya-Vaiśeṣika system affirms the reality of the subject object relation and also the reality of the bondage of the individual souls arising from it. From Sānkhya to Nyāya-Vaiśeṣika there is thus a shift of emphasis from the "disjunctiveness" to the "conjunctiveness" of the subject-object relation.

The Dvaita Vedānta uses the original-image relation as an analogy in explaining Brahman's relation to the individual soul. Just as the image constantly depends on the original for its own reality, so does the individual soul depend upon Brahman for its own existence, activity, and enjoyment. Brahman is the ground which constantly supports and sustains the reality of the individual soul. Just as the image is "like" the original, the individual soul is "like" Brahman in so far as it shares certain characteristics of Brahman such as existence, activity, and enjoyment. But it differs from Brahman by being dependent on Brahman for its own reality, just as the image depends on the original for its own existence. The analogy of original-image relation thus enables the Dvaita Vedānta to explain the difference of the individual soul from

Brahman through its "dependent likeness" to the Brahman. Moreover, since any "substantive" or "material" continuation between the original and the image is unthinkable, the analogy of the original-image relation also enables Dvaita Vedānta to maintain the freedom of Brahman from any change or modification even though Brahman is the support of the individual soul.

In the Viśiṣṭādvaita Vedānta, Brahman is said to be related to the individual soul as soul to its body and as substance to its attribute. Thus the soul-body relation and the substance-attribute relation are both used in this system in explaining Brahman's relation to the individual soul. There is, however, a subtle distinction between the two relations as already pointed out: the substance-attribute relation tends to affirm an "inherent unity" between the two aspects of a single "bi-une" reality as distinguished from the soul-body relation which implies merely an "inseparable union" of two adjuncts. However, in either case, the individual soul will be credited with a twofold status: that is, the individual soul has to realize itself as the body or as the attribute of Brahman without ceasing to be a soul or substance in itself. The apparent contradiction which may be perceived in this description would, however, disappear on understanding that the soul and the body, substance and attribute, are not contradictories, but are so organically related to each other that the two together constitute a single "organismic" or "bi-une" reality.

G. Srinivasan

A NOTE ON THE GOOSE IN BUDDHIST LITERATURE

[THE *haṃsa* is a dearly loved character throughout old Indian literature. Our learned and esteemed friend, **Dr. B. C. Law, M.A., LL.B., Ph.D., D. Litt., Hon. F.R.A.S.,** gathers together from Buddhist literature numerous interesting references to the *haṃsa* and related species of birds.—ED.]

QUITE RECENTLY an interesting and informative treatise entitled *The Goose in Indian Literature and Art*, written by J. Ph. Vogel, has been published as a posthumous work by the Kern Institute, Leiden, Holland, as their Memoir No. 11. As regards the goose in Buddhist literature some interesting and useful information which has escaped his attention is given below.

Haṁsa really means "goose," "ruddy goose," or "swan"; but it does not mean "flamingo," which is a tropical bird of a pink or bright-red colour with long legs and neck. *Cakravāka* (Pali, *cakkavāka*) is a ruddy goose.[1] The couples are supposed to be separated during the night and to mourn throughout the night. The *cakkavākas'* love is a model of conjugal love. The Sun-swan (*ravihaṃsa*) is a kind of bird.[2] The *Apadāna* (P.T.S., I, pp. 16-17), which is a Pali canonical work, refers to *ravihaṃsā*,[3] *haṃsā*, and *cakkavākā* living in good lakes (*taḷākā*) with cool and clear water, situated not far from the hermitage of Sāriputta.[4] Mallard is the male of the common duck in its wild state. It is of good size and golden plumage. If the feathers of the golden swan are plucked against its wish, they cease to be golden and become like the crane's feathers.[5] In Bengal the common duck (*pātihaṃsa*) is not like *rājahaṃsa*, which has a long neck and long legs, the legs and beaks being red in colour. Monier Williams holds that *rājahaṃsa* is a goose or swan with red legs and bill, sometimes compared to a flamingo.[6] This is not correct as the body of the flamingo is of pink or red colour.

Suvannarājahaṃsa (golden goose) is a big goose with large webb feet; the body is white and the bill and feet red.[7] The goose is of dif-

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[1] *Vide*, Asoka's Pillar Edict V. Cowell is wrong in calling a *hamsa* a ruddy goose (*Jātaka* Tr., IV. p. 264).

[2] *Jātaka*, VI, 539; cf. *Abhidhānappadīpikā*, ed. by W. SUBHUTI (Colombo, 1865), p. 626.

[3] *Jātaka*, VI, p. 539, *vs.* 2106–7.

[4] *Vide* also *JBBRAS.*, XIII, p. 256—B. C. LAW: "*Apadāna*."

[5] *Jātaka* No. 136; FAUSBOLL: *Jātaka*, I, 475 ff.

[6] *Sanskrit-English Dictionary*, p. 874.

[7] *Jātaka*, I, 207.

ferent kinds: (1) grass goose, (2) yellow goose, (3) scarlet goose, (4) white goose, (5) *pāka* goose and (6) golden goose.[8] The *pāka* goose is a very beautiful bird. Not far from the Cittakūṭa mountain[9] in a golden cave, lived the *pākahaṃsa*. They were of great strength and they had a special colour of body. The daughter of the king of the *pāka* geese[10] was of golden colour. She was sent to serve the king Dhataraṭṭha. She became his favourite. Near Banaras there was a lake and the Pāka geese used to go to this lake. Dhataraṭṭha was the king of ninety hundred thousand swans.[11]

The goose has its neck encircled with three stripes while three other stripes run down and mark off the back and its body shines like a mass of gold poised on a string made of the thread of red wool.[12] It does not stir out for four months in the rainy season. If it does so, its wings being full of water, it would be unable to take a long flight and would fall into the sea. When the rainy season is drawing near, it gathers wild paddy from a natural lake.[13] A son born to a goose paired with a crow is not like its parents; in appearance it is all dingy blue-black.[14]

Ruddy geese (*cakkavāka, Anas casarca*) do not eat aquatic animals nor anything lying in a wood. They do not eat fish like *pāvusa, muñja, rohita*, etc. They eat all kinds of weeds and water-plants such as *sevāla* and *panaka* (*Sevālapanakabhakkhā cakkavākā*).[15] They are of fine red colour, fair of form and plump in body. They have no fear from enemies and they are free from troubles.[16] Young geese flew about in large numbers on the top of the Citrakūṭa mountain in search of their habitat.[17] Geese were found here, ninety thousand in number (*navutihamsa sahassaparivuto*).[18]

There are ordinary swans (*haṃsā*), golden swans,[19] and sun-swans. The ruddy goose never forsakes its mate even to the end of its life. It does not do any harm to living beings.[20]

A peacock cannot attain the swiftness of the swan (*sikhī haṃsassa*

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[8] *Jātaka* No. 534; *Jātaka* (FAUSBOLL), IV, p. 71.

[9] It is not very far off from the Himalaya. It has been identified with Kamptanathagiri in Bundelkhand. It is an isolated hill on a river called the Paiśunî or Mandākinī. It is about four miles from the Chitrakuta station of the G.I.P. Rly. (LAW: *Geography of Early Buddhism*, pp. 40–41).

[10] *Jātaka* (FAUSBOLL) VI, p. 539. [11] *Jātaka*, V, 356–357.

[12] *Jātaka*, No. 534. [13] *Jātaka*, Nos. 534, 537. [14] *Jātaka*, No. 160.

[15] *Milindapañho*, TRENCKNER'S ed., p. 401. [16] *Jātaka*, No. 451.

[17] *Jātaka*, Nos. 187, 370, and 429. [18] *Jātaka*, No. 512.

[19] *Vimānavatthu Commentary*, p. 57. They are of heavenly form.

[20] *Milindapanho*, TRENCKNER'S ed.: *Sabbapāṇabhūtā hitānukampinī* (p. 402); "*cakkavāka yāva jivitapriyadānā na vijapati*" (p. 401).

nopeti javaṃ kudācanaṃ).[21] A person leaving worthless sages has attained a sea like a swan.[22] The Exalted Buddha said, "My son has no attachment anywhere but is like a *rājahaṃsa*, which goes down into a lake and swims therein and abides therein" (*pallale otaritvā tattheva caritvā gacchanto rājahaṃso viya katthaci alaggo yeva mama putto*). The Master further said, "those who are mindful exert themselves and take no pleasure in an abode. As geese leave a lake, so also they leave their hearth and home.[23] The Commentary on the verse 1270 of the *Theragāthā* relating to Vangīsa (CCLXIV) mentions the goose among many other birds with rich and mellow tones, well modulated. It lifts up its neck in measured trumpeting.[24]

According to the *Dhammapada* Commentary (P.T.S., Vol. III, pp. 167-77) swans follow the track of the sun.[25] Ānanda enquired of the Buddha about those monks who attained saintship after hearing the Buddha's norm. At that moment some swans came flying through the air. The Master said thus, "Oh Ānanda, he who has fully developed the four grades of magical power flies through the air like a swan."

The *Sāratthappakāsinī* (P.T.S., Vol. III, p. 265), which is a commentary on the *Aṅguttara Nikāya*, written by Buddhaghosa in the fifth century A.D., tells us that the interior portion of a building with pinnacles built near Mahāvana, was covered with figures of swans and quails. The *Sumaṅgalavilāsinī* (P.T.S., II, p. 438), which is a commentary on the *Dīgha Nikāya*, written by the same commentator, refers to ponds where there were swans and quails.

The *Cūḷavaṃsa* (P.T.S., Ch. 73, v. 134) points out that Mahinda caused a mansion to be built. It was resplendent with its big charming hall of the moon. It was very beautiful and white as light or as a pearl necklace or as a goose or as a swan or as a cloud.

The individual Buddha (*paccekabudha* or *pratyekabuddha*), understanding the wicked thought which arose in the man, in the kindness of his heart flew out of the house and through the air like a king of swans (*haṃsarāja*).[26] In the fair grove there were lotus pools with gently flowing water, echoing to the songs of swans and cranes (*haṃsasārasābhirutā*).[27] The individual Buddha accepted the alms from the

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[21] *Suttanipāta* (P.T.S.), v. 221. [22] *Ibid.*, v. 1134, p. 220.

[23] *Theregāthā Commentary*, CCLXI, and *Anguttara Nikāya Commentary* on *Etadaggavagga, Story of Mahakassapa*, p. 100.

[24] Mrs. RHYS DAVIDS: *Psalms of the Brethren* (P.T.S.), p. 409.

[25] "Swans travel in the path of the Sun."

[26] *Mahāvastu*, III, p. 27. [27] *Ibid.*, III, p. 81.

boys and then flew away through the air like a king of swans (*haṃsarājā*).[28] The progress of the Exalted Buddhas is like that of a flight of swans (*haṃsapradīnam*).[29] The Buddha said, "the swan (*haṃso*) on the bank of the Narmadā[30] does not ask leave of the ferryman but crosses by its own abundant strength." With these words the Buddha passed over like a king of swans (*haṃsarājeva*).[31]

A man saw Bhadrika, who was an individual Buddha, flying through the sky like a king of swans (*haṃsarājā*). He was eager to emulate the individual Buddha and therefore made a vow with still greater faith in his heart.[32]

There were lovely lotus-pools of pleasant water in the forest, echoing with the cries of swans and ducks (*haṃsakāraṇḍavarutāni*), and covered with many kinds of lotuses.[33] Everywhere in the beautiful wood there gleamed lotus-pools swarming with swans (*rājahaṃsaparipūrnā*) and on the further bank were ducks (*kalahaṃsā*) dripping with water and herds of elephants rolling about in the mud.[34]

B. C. Law

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[28] *Ibid*, III, p. 183.
[29] *Ibid*, III, p. 255; *cf. Ibid.*, I, p. 307.
[30] This rises in the Amarkaṇṭaka mountain and falls into the gulf of Cambay.
[31] *Ibid.*, III, p. 328.
[32] *Ibid.*, III, p. 414.
[33] *Ibid.*, III, p. 69.
[34] *Ibid*, III, p. 134.

"LEFT-OVER" VIBRATIONS

[**Miss Odette Tchernine** is a poet, writer, and broadcaster. She has often contributed articles and poems to our pages. Here she records incidents that are intimations, as it were, of the mysterious terrain known as the supernormal. Nothing that has been acted or thought is ever lost. And so often things become imbued by the qualities of those who possessed them and the uses to which they were put. In this perhaps the Legend of the Grail has its beginnings as also the sacredness of relics. We should like to draw the reader's especial attention to the appended extracts from Mme. H. P. Blavatsky.—ED.]

I WAS HAVING dinner recently with a widely-travelled woman friend and her husband. They had been stationed abroad a great deal, he being in a senior position in one of the Services. From the wilder parts of Malaya and from remote country places in our own British Isles, she had noted fascinating recollections of strange incidents and semi-mysteries. "I think," she concluded, after giving a description of one odd experience, "that there are many 'left-overs' from immemorial ages."

She was alluding to influences that at times seem to attach to places and objects; influences which make themselves felt by persons who may possess an acute sense of developed perception. Those attributes, forces, effects, call them what you will, could perhaps be named "vibration-remnants," for want of a better term.

I will say no more about her experiences just now, as they make such interesting listening material that I hope to persuade her to write them down.

But that descriptive term of hers, "left-overs," made me think of things, incidents, as well as places, in spite of the fact that I am very sceptical of emblems or articles reputed to carry good or bad luck. This may be an unpopular statement to make, but to me the bought charm-trinket is nonsense, though quite often a decorative and pleasing bit of fun to wear, and should it ever become a good influence, it is only because you think of it as such, or because someone else does for you, having given it to you in a spirit of kindness and good wishing.

No. The things I have in mind as examples possibly of "vibration-remnants" are the unexpected objects that definitely seem to have acquired an atmosphere, or aura, of something that can be felt, though not always elucidated.

About a year ago my gold wrist watch had to go to the jeweller's for cleaning and repairs. To be without a watch on my left wrist is to

me quite a handicap — no doubt because of the importance of the time element in my work. As the repairs would take a good ten days or a fortnight, the jeweller, who owned the shop in Fleet Street where friends and I had dealt for years, produced another watch to lend me to wear in the meanwhile. I said "owned" the shop in the past tense, as the business changed hands a few months ago.

The watch lent was a man's gold one, squarish in shape, on a broad dark leather strap — a typical man's watch. Judging by the type, it might have belonged to an airman, I remember thinking, as I put it on, for it was not new though handsome and in very good condition.

As the days wore on I became aware of something persistent and continuous that seemed to be "getting at me," and at first I did not know to what to attribute this sensation. The impression was not frightening nor very troublesome, except that it made me feel tired, just as if I were straining to understand something I could simply not understand. It was like a silent voice asking me to listen and try to realize something or the other. And I never could.

The watch on my wrist did not occur to me until one night as I was going to bed, having wound it up and put it down on my bedside table, the sense of some communication trying to reach me was so strong that at last I guessed from where that mysterious vibration came.

It was the watch!

This so puzzled me that I found myself talking aloud: "So it is you? Well, what now? How? Where? What?" I knew I was being told or asked something but I could not catch the language. No answer came, either audible or mental, to my question.

I began to speculate about it, and next day, very cautiously, so as not to be thought too eccentric, I asked the jeweller if he knew to whom it had belonged. No. He had no idea. A man came into the shop one day and offered it for sale. The jeweller bought it, and that ended the transaction. The shop kept no records of casual purchases made over the counter. I inquired how much it would be to buy it, feeling increasingly guilty of eccentricity. A few pounds, he told me. I metaphorically planted my two feet firmly on the ground, and decided, No! My own would be ready next day, and back to the jeweller's must go that mysterious masculine object that was so tantalizing me. Perhaps I was being too imaginative.

The watch persisted in its mute "asking," but of course I exchanged it next day for my own watch, and refused to listen. In later months my watch required again a minor adjustment. Reticently I asked then

if I could borrow the strange watch for the few days mine would be away. But the watch had been sold. I wondered if it was tantalizing its new owner.

Since then I have concluded that whatever it was that hung about that man's gold watch, it had nothing to do with me, and that one's own non-material problem mysteries and curiosities were quite enough without probing possibly remote trivial influences that had no connection with one personally, and that for all one knew might not have too happy connotations.

Here is another example of "left-over" remnants — this one more complete than my watch riddle, and with an explanation. Margery Lawrence, the novelist, told me of this incident that happened a few years ago at a dinner party. One of the guests, a girl, had a string of blue beads which she was wearing diadem-like around her head. They were decoratively draped, the pendant-style largest bead resting on her forehead. It is believed she had only just acquired them.

The conversation around the table was general and animated, the kind of mixed chatter associated with dinner-table talk. The girl with the blue beads was gradually looking more and more uneasy, and at last turning to her neighbour, remarked, "You know, it is getting hotter and hotter here. . . ."

He glanced quickly at her, and so did the other diners, in great surprise, for it was not a warm night at all. The girl went on in apparent distress, "I feel I can't breathe. . . ." The man next to her happened to be an expert Egyptologist, and he suddenly asked her: "Are those money-beads you are wearing — they are not lucky, you know!" He was very serious about it.

The girl put her hand up and touched the beads, and to her horror felt that they were burning hot. With a gasp she tore them off her head and flung them away from her on the table. Then she slid sideways in her chair in a dead faint.

When she had recovered, the Egyptologist, who meanwhile had been examining the beads, told her: "Those are actually what were known, and still are, as money-beads. They were bribes, invocations put in the tombs. This string was an invocation to the spirit of fire, to guard and protect a tomb from theft. They should never have been removed. Throw them away."

The girl did, and she was none the worse for her frightening experience. I often wonder what happened to the beads, and whether that "vibration-remnant" could be felt by all those who handled them,

but that is a tenuous sequel which could not be traced. Later the girl married, and Margery Lawrence lost sight of her.

Another friend of mine, this one, like me, not a dyed-in-the-wool accepter of every strange happening or experience, told me one or two stories of what can sometimes be accidentally evoked by touching one of those objects that have retained "something." I always feel that it is from the uncommitted persons one learns of the most convincing experiences. This friend described to me how once, in the nature of an experiment, friends of hers, a married couple, gave her a small object to psychometrize to see if she obtained any reactions. She had never experimented in psychometry before.

Immediately she held the object, she received a mental picture of a rose garden and hedge, and a little path running from it into a wood. She sensed a pervading atmosphere of great contentment and happiness. The husband and wife smiled as they listened to her summing-up of sensations received.

"That was a true picture," he said, putting the object—I think it was a seal—back into his pocket. "You have described exactly the garden around a house we had. That path and the flowers were exact pictures. We spent many happy hours in that wood."

In recent months I had to take part in a small private psychic circle. This was for reasons of commissioned research. One evening, at one point in the procedure, each participant was asked to hold some small easily handled possession of his or her neighbour in the seated circle, and without examining it (the lighting was dim anyhow), describe any psychometrical experience obtained.

I gave our hostess, who was sitting on my right, a small silver medallion which had been left to me by a very great friend no longer in this world, and which I always wear. It is fixed to a brooch pin with a safety catch, and on the pin shaft I always wear as well a small silver cross set with turquoises, the origin of which is unknown to me.

As our hostess held the two objects which my usage linked into one, her reactions were very definite. "I don't know what I am holding, but I can't stand it much longer, for the impact of pain I'm getting is so strong that it feels as if it is killing me. . . ."

At her words, I said, "I'll take it back!" I took it from her, certainly startled.

Now the friend from whom I had the medallion had been very ill some time before he died just under four years ago. Yet, I did wonder if what she was getting might have been some influence from the little

cross of unknown origin, and not from the medallion at all since I wear the two articles together.

The very next morning after that incident, I received a letter containing what at first seemed very bad professional news. Through a financial crisis a few thousand miles away it looked as if I was going to lose a useful connection overseas. I wondered if my hostess of the night before had merely felt a premonition of the mental distress the bad news gave me. (I may add here that after all I did not lose that overseas connection, but continued it on a reorganized basis.)

Experts on psychic matters, when I described the odd experience of the medallion, seemed to think that the bad news I received immediately after the psychometry test on the medallion brooch was purely coincidence; that the terrific impact of suffering she had felt was far more probably a vibration of the actual pain that had been endured by the original owner of the medallion before he left it to me. The incident centres on something so personal that I did not feel inclined at first to write about the medallion, or to put it to a further test. However, I was quite recently persuaded to take it and the cross to another psychic expert of integrity.

This lady held the two objects separately. I dismiss her remarks on the cross as frankly these were not relevant, but her reactions on holding my medallion, a silver one with an embossed design, is another story, and seems quite a convincing summing-up.

As she held it, she felt the pains of illness and trouble vibrations exactly the same as did my hostess of a few weeks before and without receiving any clue from me — any clue that I am aware of, that is! I became nearly convinced that the "left-overs" there belonged to the medallion, and were connected with the friend who had died, for her subsequent comments of her impressions were more complete than that first unexpected violent reaction from the first psychometrist. Her comments contained confirmations and proofs which only I could have recognized, including an insistent request that I must always wear the coin-shaped trinket.

Objectively, there is an opposing theory which can be applied to many of the allegedly spiritual impressions received, and complete honesty cannot ignore it. That is the opinion that many of those impressions are nothing but proof of the existence of a complicated telepathetic pattern.

Is a form of hitherto unidentified telepathy operating between the aware minds, and the subconscious minds, the explanation or part ex-

planation to account for the "left-overs" that cling to so-called inanimate things? I would subscribe to the term "part-explanation," for there is an unexplored quantity relative to these riddles.

And in spite of the fact that it is better to leave "left-overs" of total strangers alone, the riddle of the unknown man's watch which could not be solved still puzzles me at times.

ODETTE TCHERNINE

ON TALISMANS

Apply a piece of iron to a magnet, and it becomes imbued with its subtile principle and capable of imparting it to other iron in its turn. It neither weighs more nor appears different from what it was before. And yet, one of the most subtile potencies of nature has entered into its substance. A talisman, in itself perhaps a worthless bit of metal, a scrap of paper, or a shred of any fabric, has nevertheless been imbued by the influence of that greatest of all magnets, the human will, with a potency for good or ill just as recognizable and as real in its effects as the subtile property which the iron acquired by contact with the physical magnet. Let the bloodhound snuff an article of clothing that has been worn by the fugitive, and he will track him through swamp and forest to his hiding-place. Give one of Professor Buchanan's "psychometers" a manuscript, no matter how old, and he will describe to you the character of the writer, and perhaps even his personal appearance. Hand a clairvoyant a lock of hair or some article that has been in contact with the person of whom it is desired to know something, and she will come into sympathy with him so intimate that she may trace him through his whole life. . . .

With these familiar illustrations of the possibility of a subtile fluid communicated from one individual to another, or to substances which he touches, it becomes less difficult to understand that by a determined concentration of the will an otherwise inert object may become imbued with protective or destructive power according to the purpose directing.

H. P. BLAVATSKY: *Isis Unveiled,* I. 462-3

NEW BOOKS AND OLD

"A SOURCE BOOK IN WORLD UNDERSTANDING"*

During the summer of 1959 occurred a major intellectual event which perhaps attracted little attention outside of academic circles. This was the Third East-West Philosophers' Conference held at Honolulu under the auspices of the University of Hawaii. Two such Conferences had been held previously, one in 1939 and the next in 1949, under the same auspices. The venue seems to have been chosen not only because of the initiative taken by the University of Hawaii but also because Hawaii with its cosmopolitan population, predominantly Asian but also thoroughly Westernized in education, institutions, etc., offered an ideal location where racial prejudice was unknown and where Easterner and Westerner could feel equally at home.

The personal element had also something to do with it. The Director and guiding spirit of the Conference was Professor Charles A. Moore, Senior Professor of Philosophy at the University of Hawaii, whose enthusiasm and previous experience greatly helped to make the Conference a success. As Professor Cornelius Krusé has observed in his "Concluding Remarks," it was mainly "the patience, the foresight, the imaginativeness, and the persistence in the face of frustration" of Professor Moore which made the Conference possible. It is of interest for us to note that Professor Moore studied at the Banaras Hindu University in 1947-48, and then at Oxford with Dr. Radhakrishnan. He has contributed the Introduction to this sumptuous volume as well as an epilogue entitled "Retrospect and Prospects: Achievements and Unfinished Business."

Besides Professor Moore, there are thirty-seven contributors to this symposium. As many as sixteen of these are directly connected with American Universities. The next largest contingent represents India. Headed by Dr. Radhakrishnan himself, it comprises besides Professors S. K. Saksena, P. T. Raju, M. M. Sharif, T. M. P. Mahadevan, D. M. Datta, and Swami Nikhilananda. The other Asian participators include five from China, an equal number from Japan, and one from Korea. The European representation is scanty: Professors Bammate of Paris and UNESCO, Paul Mus of the College de France, Constantin Regamey of Lausanne, and F. J. von Rintelen of the University of Mainz. It is seen that the non-American participators have had, with few exceptions, contacts and affiliations with American Universities. Thus not only is the West almost wholly represented by America, but even the spokesmen of the East display a measure of American influence, although it may be only by way of reaction.

By and large, it may be said that the Conference was an American "project." America has had a long and honorable tradition of seeking understanding of the East, starting with Ralph Waldo Emerson and the American Transcendentalists over a hundred years ago, and maintained since then without a break. In this connection the name of Jacob G. Schurman of Cornell University demands special mention. It

* *Philosophy and Culture — East and West.* Edited by Charles A. Moore. (University of Hawaii Press, Honolulu. 832 pp. 1962. $10.00)

was he that conceived the role of Philosophy as mainly that of cultural mediation. He started the *Philosophical Review* in 1892 with the hope that it would prove doubly a mediator, between the East and the West, as well as between the arts and the sciences. He said that American culture in general must be the great reconciler of the East and the West. Ten years later, through the initiative of Cornell, was formed the American Philosophical Association, whose members figure prominently in this Conference.

The two earlier Conferences had dealt chiefly with the basic technical philosophical theories, concepts, and methods of Asia and the West. The practical, social significance and applications of such theories and methods had not been discussed. These aspects formed the objective of the present Conference; hence the sub-title: "East-West Philosophy in Practical Perspective." The papers included in the volume under review are arranged under the six major divisions into which the Agenda had been grouped out: (1) The Relation of Philosophical Theories to Practical Affairs; (2) Natural Science and Technology in Relation to Cultural Institutions and Social Practice; (3) Religion and Spiritual Values; (4) Ethics and Social Practice; (5) Legal, Political, and Economic Philosophy, and (6) Conspectus of Practical Implications for World Understanding and Co-operation. Forty papers have been included under these six headings, including the Introduction. An Appendix contains reports of five public lectures delivered by some eminent members.

It would, of course, be impossible as well as unnecessary to provide a conspectus of all the papers included in this volume. They purport in general to deal with the classical traditions of the respective areas under study, and claim to be based on the conviction that the present can only be understood in terms of the past, although not paying much attention to contemporary movements. With few exceptions, the thought of each country is presented by its own nationals, while Muslim culture, in keeping with its international outlook, is expounded characteristically by Professors Bammate of Paris, Niyazi Berkes from the United States, and Sharif from India. Among the exceptions must be mentioned a paper on "Natural Science and Technology in Relation to Cultural Patterns and Social Practices in India" by Stella Kramrisch and another on "The Problematic of the Self — West and East, and the Mandala Pattern" by Professor Paul Mus. The former is packed with erudition and makes difficult reading. The latter is outstanding and is perhaps the most original contribution in this Symposium towards East-West understanding. But it may be questioned whether it was recognized as such.

The publishers hope that although "this is not a volume that reads like a detective story," the intellectually curious who are open-minded and cordial to new and strange ideas "will find that it often reads almost as excitingly." But it must be confessed that most of the ideas broached appear familiar and even conventional. In spite of obvious good will, the Western spokesmen, by and large, seem to find innate difficulty in entering wholeheartedly into Eastern patterns of thinking; while their Eastern compeers are too deeply imbued with Western thought and terminology, and show a pronounced Western slant even when they appear to rebel against it. Perhaps fundamental divergences in the methods of approach militate against a real seeing eye to eye. The notion of Reason, for instance, which has figured so prominently in the history of Western Philosophy, appears to have no counterpart in Eastern schemes. On the other hand, the concept of Buddhi,

which is so crucial for Indian thought, has never received due attention in the West, nor is there even a satisfactory equivalent for the term. The efforts at *rapprochement* thus seem to be handicapped from the start. The categories of thought, the *Tattvas*, which form the very matrices of the functioning of the mind itself seem to be so different.

Besides the papers already mentioned, a few others may be singled out for notice. First come Dr. Radhakrishnan's "The Indian Approach to the Religious Problem," and his lecture on "The Present Crisis in Faith." It is to be feared that over-much familiarity may have blunted the edge of Dr. Radhakrishnan's ideas for his readers. Dr. D. T. Suzuki's "Basic Thoughts Underlying Eastern Ethical and Social Practice," and his lecture on "Zen and Parapsychology" are notable. Among the Chinese contributions the most distinctive are the late Dr. Hu Shih's paper on "The Scientific Spirit and Method in Chinese Philosophy" and his lecture on "John Dewey in China." The latter is particularly revealing as an instance of the reaction of Communist China against even the best types of democractic thinking. Among Western contributors may be mentioned Professor F. S. C. Northrop, that enthusiastic champion of the idea of bringing about an understanding between the East and the West, Professor W. H. Werkmeister, the only critic of scientism in the whole group, and Professor Van Meter Ames, whose paper displays a remarkable grasp of *Aesthetic Values in East and West*. Taking all things together, this volume, along with its two predecessors, forms "a veritable source book in world understanding."

K. Guru Dutt

Epistemology of the Bhāṭṭa School of Pūrvamīmāṁsā. By Govardhan P. Bhatt. (The Chowkhamba Sanskrit Studies, Vol. xvii. The Chowkhamba Sanskrit Series Office, Banaras. 436 pp. 1962. Rs. 20.00)

The view popularly held about the Pūrvamīmāṁsā, one of the oldest and most orthodox systems of Indian Philosophy, is that it underestimates reason in its regard for tradition, to the extent of denying God a place in its scheme of omnipotent ritual. While its realistic epistemology is far from empirical in so far as it dogmatically believes in the infallibility of the Veda, its pluralistic metaphysics is irreconcilable with the idealistic trends of Vedānta thought. But Dr. Bhatt seems to think that the above view does less than justice to the genius of Kumārila and his followers, whose work was "foundational." In the opening paragraph of this doctoral thesis we read:

> In a way Kumarila's work is more important than that of Sankara. . . . He [Kumarila] was a greater dialectician as is amply testified by the subtle, rich, original, and elaborate chain of arguments of the *Slokavarttika*. He seems to possess a deeper understanding and a more extensive knowledge of the rival philosophies.

This seems a little overemphatic since the "detailed, critical and comparative account of Kumārila's epistemology" provided in the book itself appears to ignore the main ritualistic context of the system as a whole. The thesis deliberately restricts itself to the treatment of the nature of knowledge, truth and error (Book i), sources of valid knowledge (Book ii), and the problems of substance, self and universal (Book iii). At the end of the chapter on verbal testimony (vii) we have the author's conclusion in these words:

> Thus the Bhatta view of verbal testimony is quite correct. Of course, the Bhatta view that words are eternal and language does not depend on convention should be rejected.

It appears to us that this self-contradiction is the result of *ardhajara-*

tīya. One should take it or leave it whole. In the modern thought of the West too we are not sure if there is any theory of knowledge which has been *established* as correct, so that we could examine our ancient theories in its light. The very last paragraph of the book contains a similar judgement:—

> The hypothesis that reality is revealed in knowledge is certainly saner and more rational than the one that reality is just the opposite of what knowledge reveals to us.

We feel that such certainty in these matters is unwarranted.

Yet we wholeheartedly welcome this book as an outstanding work which gives us for the first time a penetrating and full-length study (based on original sources) of epistemology in the neglected, but important, school of Bhāṭṭa Mīmāṁsā. The author has shown singular ability in reviewing the different theories of other schools also from the standpoint of Mīmāṁsā. In a word, it is a sound and competent exposition of ancient Indian epistemology.

K. KRISHNAMOORTHY

Mahayogi Sri Aurobindo. By R. R. DIWAKAR. (Bharatiya Vidya Bhavan, Bombay. 298 pp. Illustrated with photographs. 1962. Rs. 2.00; 3*s*. 6*d*.; 90 cents)

Sri Aurobindo on Social Sciences and Humanities. Compiled by KEWAL L. MOTWANI (Orient Longmans, Calcutta. 188 pp. 1962. Rs. 6.50).

"How shall we crown Shri-Aurobindo?" asked Shri K. D. Sethna. Yogi, philosopher, literary critic, sociological thinker, politician, poet — Shri-Aurobindo was all these. But Shri Sethna decided to crown the Master as a poet first and foremost. Shri Diwakar, however, crowns Shri-Aurobindo as a Yogi in his popular biography. For this third edition, Shri Diwakar has done well to include two appendices on Shri-Aurobindo's early life in England and Shri-Aurobindo's Guru. Though the emphasis is on Yoga, Shri Diwakar's tribute to the cosmic epic, *Savitri*, has more than a passing interest.

If *Mahayogi* sees in Shri-Aurobindo the "symbol of the spirit-dominated awakened power of India in the field of Karma, Bhakti and Jnan," Shri Kewal Motwani's anthology from Shri-Aurobindo's writings projects Shri-Aurobindo as sociological thinker. We are in an age when each unravelling of a "riddle of nature" brings to the forefront scores of newly discovered riddles. Apparently science cannot even give "the whole truth of process," let alone the whole truth of things. This is because Science has not recognized the Divine Reality behind the multi-formed Nature. The recognition of a higher Power alone will explain many other things and make our life meaningful in national and international affairs, in ethics, in sociology, in education, in poetry, in art. Problems such as the name and nature of science, social progress, national unity, man's religion, the spiritual aim of society, etc. are discussed in this prose authology, full of prophetic utterances. For example, writing after World War I, Shri-Aurobindo said: "The World-State must now either be brought about by a mutual understanding or by the force of circumstances and a series of new and disastrous shocks." Glancing at the international situation now, one cannot but read prophecy in the words: "There may be in the process a maximum of loss and suffering through the clash of national and imperial egoism"; for, the chances of "a world union founded upon the principle of liberty and variation in a free and intelligent unity" seem to be remote in this Cold War Fog.

PREMA NANDAKUMAR

Survey of Sanskrit Literature. By C. KUNHAN RAJA (Bharatiya Vidya Bhavan, Bombay. xxiv+363 pp. 1962. Rs. 15.00; 27*s*.; $6.50)

Sanskrit may not now be considered the oldest language of the Indo-European family but it has perhaps the longest literary tradition among these languages, rich in volume as well as variety. Though Mādhava's *Sarvadarśanasaṁgraha* (*c.* A.D. 1350) is a sort of history of our main schools of philosophy, there is no traditional history of the whole of Sanskrit literature, possibly because ancient India discredited the study of literature (*kāvyālāpa*), even as Platonic Greece prohibited music to young men.

There are about a dozen complete histories of Sanskrit literature written by Western scholars like Max Müller (1860) in English, French, and German. Trained in the then new science of Comparative Philology, all these wrote primarily for the benefit of the Western reader conversant with Greek and Latin literature. Some studied Sanskrit literature as "the physician studies the twaddle of idiots and the raving of mad men," while a few even assumed the air of an irate schoolmaster reading through the answer-book of a habitually erring pupil. Students of Kant, Hegel and Schöpenhauer felt at home with Buddhism and Advaita Vedānta, and their encomia only fanned the traditional predilection for philosophy. Goethe's celebrated eulogy of Kālidāsa's *Śākuntala* or Herder's fervent appeal for our "best poetry of every kind," revealing our "mind and character" as a nation, seems to have been drowned in the general clamour for our linguistic or spiritual heritage. That Sanskrit serves Indian culture and civilization exactly as Greek and Latin do for the Western appears to have escaped the attention of all.

It is this point that is emphasized by the present *Survey*, whose aim is to show that Sanskrit literature, in all its aspects, is primarily the work of poets as good as their *confréres* elsewhere in the world. Originally delivered as Lectures by Professor Kunhan Raja to his Honours students in the Andhra University, it has been modified later for the benefit of the general reader who refuses to be bothered by scholastic discussions. Our poets and playwrights like Bhāravi, Māgha and Viśākhadatta have a fund of practical advice to give us even in these troublous times.

H. G. NARAHARI

Svarājyavijayah. By KSHAMA ROW. Sanskrit. (N. M. Tripathi, Ltd., Bombay. 177 pp. 1962. Rs. 6.00)

Pandita Kshama Row is no stranger to the Sanskrit world. Many of her Sanskrit poems have already been published and they have established her reputation as a versatile writer in modern Sanskrit. Her style is simple and direct, so much so that even those who do not know Sanskrit well can also enjoy it. Her compositions have dispelled the notion that Sanskrit is a difficult language.

The present *kāvya* in as many as 54 chapters, throughout in the *Anuṣṭubh* metre, the simplest and the easiest in Sanskrit prosody, is the third and the last in the series in which Mahatma Gandhi with his creed of non-violence is extolled, the first two being *Satyāgrahagītā* and *Uttara-Satyāgrahagītā*. *Svarājyavijayaḥ* marks the culmination. In it she narrates the whole history of the Independence Movement beginning from the talk between Mr. Jinnah and Mahatma Gandhi, discussing the division of India, right up to Mahatma Gandhi's assassination.

The descriptions are so natural and direct and the flow of language so easy that one goes on enjoying the story without a pause, so to say. The ex-

perience is like gulping a delicious drink. It is beautiful without embellishment. It is difficult to single out the most beautiful portions, but the following headings may indicate the trend: *Vevalopanyāsaḥ, Simalāsammelanam, Madurāyātrā, Palligrāmasammelanam, Harijanaśikśāveśmodghātanam, Rāmarājyavarṇanam, Kalkattāviplavaḥ, Korānapaṭhanākśepanirāsaḥ, Rāma-Rahīmasāmyanidarśanam,* and *Mahātmano Nirvāṇam.*

B. CH. CHHABRA

The Sufi Message of Hazrat Inayat Khan. Vol. VIII: In an Eastern Rose Garden. (Published for International Headquarters of the Sufi Movement, Geneva, by Barrie and Rockliff, London. 271 pp. Frontispiece. 1962. 32*s.* 6*d.*)

In this volume Hazrat again emphasizes his most important theme, the necessity of the Ideal. Now, however, he takes us a step further in his revealing chapters on the power of Breath.

We are to avoid attachment to anything in the world, do good to others, see that our thoughts and wishes are worthy, and generally strive to model our unformed "self" on our Ideal. We must do this, not to achieve power or perfection for ourselves, but to please and serve the Ideal, thus allowed to rise up within us. As our devotion to the Ideal increases, our fleeting desires for other things are forgotten. They dwindle and die, and with them the familiar ego, which is nothing but the mould in which the Ideal takes lasting shape.

"The trust that is sent by heaven is the ideal given to man." Let him allow it to live in him, serving it and nourishing it, and the Breath of Life itself, which alone gives life to anything, will give life to that form.

How true it is that before one comes to the real conception of God, the first thing is to build Him in one's heart. The word God has the same origin as the word good, but its original in the old Hebrew means "ideal."

"Breath is God. If God is manifest in anything, it is in breath." The Ideal then, unique for every man, if allowed to grow and live as it would in a man's life, will take real shape itself as it shapes that man's life. The Ideal, whether it require devotion to family, nation, world, or some beloved form of God Himself, is not the goal but the means to that end; and such means Hazrat holds to be essential. When Christ said, "I am the way, and none cometh to the Father except by me," he meant exactly that. Man must forget himself, sacrifice himself in the interests of the Ideal that God has entrusted to him.

Only so can the blinding false ego die, and rebirth bring awakening to the true nature of the self. This false ego cannot know God, for it is only a lifeless mould. Man knows God and his own identity when, like a green shoot from the seed's discarded husk, his life takes its true and lasting shape.

Then, watching the trials of a fellow, he can say, "It is myself." And thence, amazingly, go on to see that God's entire struggle is his own.

D. S. MAXTED

Muslim Intellectual: A Study of al-Ghazālī. By W. MONTGOMERY WATT. (Edinburgh University Press, Edinburgh. viii+215 pp. 25*s.*)

The author begins with an interesting account of the world into which al-Ghazālī was born (in 1058). He had an excellent education, making a thorough study of theology: he taught in Nishapur and in 1091 was appointed to the Chair of Theology at the Nizamiyya College in Baghdad and there

he studied philosophy. While holding this post he had a short period of scepticism, feeling that the means he had been using did not give absolute certainty of truth, but by the "light of God" he recovered his faith. Then he began a quest to find the true way of salvation. He found that there were four groups of "seekers after truth": the theologians, the Bātinites (Isma 'īlīs), the philosophers and the Sūfīs (p. 51). He was not satisfied with the first three, against whom some of his books were written. He made a thorough study of Ṣūfīsm, with which he had been acquainted at an early age. In 1095 he came to realize that it was not by study by intellectual means, but only by a personal experience of God and following the mystic way of life that he would find salvation. He gave up his post in Baghdad, made provision for his family, gave away the rest of his wealth and went to live in Damascus as a Ṣūfī. He later returned to his birthplace at Ṭūs, established a Ṣūfī convent and gathered disciples round him. He was persuaded to return to teaching at Nishapur, but after three years retired again to Ṭūs, where he died in 1111.

In his great work *Revival of Religion* al-Ghazālī sets forth the principles of the life leading to salvation, in which he distinguishes between faith (*iman*) as derived from authority, knowledge based on reason (*'ilm*), and direct experience of God (*dhawq*). Al-Ghazālī regarded Ṣūfīsm as a complement to orthodox Islam, and through him Ṣūfīsm was integrated into the life of Islamic society. He has been accepted by Muslims as the great "renewer" of their faith (pp. 130 ff.).

The author shows convincingly how this one man, from his own experience and ardent desire to revive the Muslim practice of religion, was able to accomplish this task. The notes would have been better at the foot of the pages rather than relegated to the back of the book. There is a good bibliography.

This book is a valuable addition to our literature on al-Ghazālī.

MARGARET SMITH

Goethe: Poet and Thinker. Essays by ELIZABETH M. WILKINSON and L. A. WILLOUGHBY. (Edward Arnold (Publishers) Ltd., London. 248 pp. 1962. 30*s*.)

On the occasion of the bicentenary (1949) of Goethe's birth and shortly before and afterwards a number of notable re-assessments of Goethe as poet and thinker were published in Great Britain. Some of the most important contributions, written by the doyen of Goethe research in this country, Professor Emeritus L. A. Willoughby, and by Professor Elizabeth M. Wilkinson, are collected here in this volume, which fittingly bears the motto, "*Gedenke zu leben*" (from Goethe's *Wilhelm Meister*). Professor Willoughby (the distinguished President of the English Goethe Society, Founder of *German Life and Letters* and formerly Honorary Director of the Institute of Germanic Languages and Literature in London) introduces this book of essays with the chapter "The Living Goethe," a model of penetrating understanding of Goethe as a man and writer. He depicts Goethe as "Europe's greatest man as well as Germany's greatest poet" in whose work and life the essential unity of thought and action is revealed. The author of *Wilhelm Meister* conceives of personality as "an organic growth," but he also seeks the organic centre in which a poem or any other work of art is rooted and from which all varieties of form spring. This Goethean concept of the *Mittlepunkt* of all existence, human and artistic, is expounded in the most discerning last essay (also by Professor Willoughby) on "Unity and Continuity in Goethe" with its concluding paragraph on "*In tausend Formen magst du dich verstecken*" (*West-Östlicher Divan*), the

work of mature research and subtle interpretation.

Reference, however briefly, must also be made to Professor Wilkinson's penetrating contributions about *Egmont*, "Goethe's Conception of Form," and "Goethe's Poetry," and particularly the inner form in *Torquato Tasso*. We are here introduced into the most difficult process of the poet's communication of poetic conception on the stage. Goethe, as the author is able to prove on several points, succeeds in this venture of showing a poet's creative powers at work.

We warmly recommend this volume of essays to all lovers of creative literature in general and to students of Goethe in particular.

A. Closs

The Active Universe: Pantheism and the Concept of Imagination in the English Romantic Poets. By H. W. Piper. (The Athlone Press, University of London, London. viii+243 pp. 1962. 35*s*.)

The Romantic Movement in English poetry was not the result of some sudden emotional release from the barriers which eighteenth-century urbanity had set up. To a large extent at least it arose, as Professor Piper writes, "from deliberate thought about the Imagination which had occupied the minds of Wordsworth and Coleridge before 1798 and which did so for many years afterwards." It is with this thought and its debt to contemporary speculation and emergent scientific ideas that Professor Piper is chiefly concerned in the first half of his book. He shows how much in its origin the Romantic theory of Imagination, as the power through which Nature and man were intimately linked in the living unity of the Universe, owed to the radical thinking of such men as Priestley and the elder Darwin and to others such as Bailie and Stewart whom Wordsworth met in Paris, not to say to many little known enthusiasts, rationalists and vegetarians, Unitarians and Children of Nature, who sympathized with the French Revolution.

In defining the forms which the theory of Imagination took in Wordsworth and Coleridge and through them in Shelley, Keats, and Byron, Professor Piper concentrates on certain poems. He finds the root of Wordsworth's mature conception in the 1798 version of "The Ruined Cottage," which contained in essence the ideas later elaborated in "The Prelude" and "The Excursion." For light on Coleridge he studies in particular "The Ancient Mariner." To treat such a poem simply for the beliefs and ideas embedded in it is, he admits, unfortunate, since "we shall be examining the bones and sinews of the poem in an academic ossuary instead of contemplating its vivid life and beauty."

This is equally true of all the poetry which he considers and, though inevitable to his purpose and helpful to students with examination papers in view, is less rewarding to the general reader. Yet the virtue of that imaginative communion with Nature which meant so much to Wordsworth and Coleridge as they discussed it at Alfoxden and Nether Stowey and which found such memorable expression in their poetry has survived a century during which mankind, hypnotized by materialistic science, has accepted the Newtonian "Universe of death" which the Romantic poets saw for what it was.

The faith which each of these poets, in their own way, expressed and expounded was, to quote Professor Piper,

> a faith in a living, purposive universe which was . . . the outward form of a pervading spirit, and hence the expression to men of that spirit. By reading with his Imagination the significance and beauty of that form, man would come into contact

with the one spirit, be moulded by it, and reach unity with the divine.

Professor Piper explores industriously the implications of this faith in the poets who professed it. He admits that it was a large, noble and passionately held faith, capable of inspiring both life and poetry with creative meaning. But in a concluding Epilogue he submits it to a modern, non-romantic scrutiny, sceptical of all metaphysics in subservience to Wittgenstein and logical positivism. The result is precise, but uninspiring. Doubtless it is well to free thought about the Imagination from conformity to some particular metaphysical theory. But a loss of metaphysical insight is a loss of spiritual vision. No great poetry can exist without such vision. The Romantic poets strove to recover it in their own age. Their metaphysical theories were subordinate to this aim. Yet they gave intellectual substance to the vision. For reality is metaphysical in its essence. In denying this truth or being blind to it modern man is the slave of his mind's logic and his body's wants. And his acts reflect his servitude. William Blake, to whom, curiously enough, Professor Piper makes no reference, denounced this state of "single vision and Newton's sleep" and foretold its deathly consequences. He was too original a genius to fit into any Movement, but there are other influences, such as that of Boehme, which were absorbed by both Wordsworth and Coleridge, and which Professor Piper overlooks. As a study, however, of the basic ideas of the poets he considers his book is clear and searching.

HUGH I'A. FAUSSET

The Balance of Nature. By LORUS J. MILNE and MARGERY MILNE. Illustrations by OLAUS J. MURIE. (Macdonald, London. 258 pp. 1962. 30*s*.)

From its not quite worthy title it might be thought that this work is no more than a text-book on ecology. It is in fact an outstanding news story from the naturalists' front line. Some classic examples of equilibrium disturbance reappear in up-to-date form, together with a number of brilliantly investigated new chain disasters which show the whole question to be even more alarming than was feared. This is a book for everybody, because it is everybody's business.

Within the general picture of an expanding human population encroaching ever more heavily on the kingdoms of nature, there are many unsuspected subtleties. For instance, there is the millet seed upset. Millet grows best in Africa, where it used to be a staple food. Today, to feed the cage birds of Europe and America, Africans are putting more and more of their land into millet crops for cash. But since monocultures are highly vulnerable to large-scale pest attacks, the fields are being invaded by immense swarms of weaver birds, each bird consuming its own weight of seeds daily. Having switched from mixed cropping within a subsistence economy, the Africans are buying cereals and canned foods imported from Europe and America — and raised likewise against a similar background of massed pest invasions.

It takes time for even such a simple pattern as this to become apparent. But who would have spotted that things were going wrong in the compound crocodile–monitor-lizard–hippopotamus balance? Faulty appreciation of the crocodile's function in river predator control led to severe slaughter. With crocodiles no longer preying on their calves, hippopotamuses increased in numbers, leaving trails of destruction on the farms. Less adult crocodiles also meant more monitor-lizards (which they keep under control) surviving to eat young crocodiles which if they had lived would have kept down the numbers of hippopotamus calves.

There is no escape. Wherever he turns, whatever he does, man plunges from one upset of the natural balance to another. Can he learn and apply sufficient knowledge to avert irretrievable catastrophe? That is the warning of this highly instructive book.

ROY BRIDGER

Fact and Fiction. By BERTRAND RUSSELL. (George Allen and Unwin Ltd., London. 282 pp. 1961. 18*s*.)

This book republishes essays, stories, public addresses and broadcast talks covering a period from 1947 until the present day. They are grouped under four headings: "Books that Influenced Me in Youth"; "Politics and Education"; "Divertissements"; and "Peace and War." They illustrate the author's well known breadth and warmth of human understanding and his clarity of thought and expression, particularly in matters on which most of us have no rational opinions, only prejudices, such as the cold war between Russia and America.

In spite of the diversity of topics, the book leaves two dominating impressions: Bertrand Russell's refusal to look with other than clear sight at the dreadful possibilities that lie in the combination of man's greed and stupidity and his command of nuclear energy; and his resolve in the pursuit of truth that he "would not be misled by sentiment and desire into beliefs for which there was no good evidence."

Few men of similar prominence can see so clearly both our savage instincts and our partially realized possibilities of true nobility. Yet he never seems to wonder how it is that these two things can exist in us together. Nor does he realize that the terms he uses to describe the latter have no meaning in the context of Darwinian concepts of human evolution.

G. H. BROWN

History of the Reign of Ferdinand and Isabella the Catholic. By WILLIAM H. PRESCOTT. Abridged and Edited by C. HARVEY GARDINER. (George Allen and Unwin Ltd., London. 303 pp. Map. 1962. 35*s*.)

William Prescott's original 1837 three-decker History, with its mass of scholarly footnotes, is perhaps beyond the capacity or desire of many modern readers, as it stands, though the present publishers state that "it has been published more than 150 times in half a dozen languages." It is one of the very few existing authoritative yet readable histories of Spain in that epoch, and it was a valuable idea of Professor Gardiner to condense it into manageable proportions, while still retaining the full Prescott flavour. He claims that the task has been achieved by simple abridgement without re-writing. Indeed, less than 10 words have been added — in square brackets — to Prescott's text, though matters like punctuation have been simplified for greater clarity. It is an achievement in that the book reads like an integrated whole, in which the glory and the terror of the period are displayed, in its politics and personal relations, in its wars and conquests, its culture and education, the modern Inquisition, exploration and so forth. The eliminated portions have left no scars.

Both Prescott and his present Editor are able to convey their keen interest in these fifteenth-century figures and events, and in comments like the following one sees also Prescott's concern with the universal problem of good and evil, so closely intertwined. Of Isabella's piety he writes: "... her very virtues became the source of her errors"; and on Spain itself his verdict

is: "...fanaticism armed with power is the sorest evil which can befall a nation." Though the personages are past, the lesson is valid today, and it is good to have this book in a readily assimilable form.

E. WHITE

Rise of the Maratha Power and Other Essays. By M. G. RANADE and *Gleanings from Maratha Chronicles*. By K. T. TELANG. University of Bombay. 236 pp. 1961. Rs. 12.50)

These essays had long been out of print and the Bombay University's decision to preserve these rare essays for posterity was timely and commendable.

In his section of the Introduction to the publication, written jointly with another collaborator, Professor R. V. Oturkar underlines the significance of the essays to any understanding of the subject. "Ranade's writings," he says, "...stand unique in taking a comprehensive view of the subject and presenting to the reader what may be called the 'philosophy of Maratha history.'" According to Ranade it has a "peculiar moral interest" because the rise of the Marathas

> was not a mere accident due to any chance combination but was a genuine effort on the part of a Hindu nationality, not merely to assert its independence but to achieve what had not been attempted before — the formation of a Confederacy of States animated by a comman patriotism

and because the success it achieved "was due to a general upheaval social, religious and political of all classes of the population." Other historians of the period, and notably Grant-Duff, may liken it to "a fire kindled amidst the parched grass of the Sahyadri mountains," which burst forth in spreading flame." But Professor Oturkar says that, despite these views and also despite new data collected and new theories examined on the subject, "the main proposition set forth by this great scholar [Shri Justice Ranade] has remained unassailed."

Professor R. P. Patwardhan, who wrote the second part of the Introduction, discusses Shri Justice Ranade's essays in some other aspects. For example, examining the author's assessment of the institution of the *Ashta Pradhans* or *Raj Mandal* (Council of Ministers) as a "cabinet," Professor Patwardhan considers that it was not of much significance. It did not possess any of the attributes of a Council of Ministers while regularly consulted by the king or which regularly advised him. It was the king who was the central figure in all matters of government and to whom all owed allegiance and obedience. Neither does Professor Patwardhan think that Shivaji, to whom the origin of the *Raja Mandal* is traced, was the creative genius that he is depicted as being. He also denies the significance seen by Shri Justice Ranade in the policy adopted by Shivaji of paying his officers and commanders in cash and not by grants of land. In fact, if he adopted that policy, it was not appreciated by his nobles and chiefs.

As an Appendix to the volume are published the essays entitled "Gleanings from Maratha Chronicles" written by Justice K. T. Telang and "Introduction to the Peshwas' Chronicles" and "Currencies and Mints under Maratha Rule" written by Justice Ranade.

C. V. H. RAO

Māvlaṅkar Gharāṇyāchā Itihāsa. By V. N. SARDESAI. Marathi. (S. R. Sardesai, Poona. 394 pp. 1961. Rs. 20.00)

This is a story of a family and it can be taken back for over eight hundred years. Few families can boast of such

a continuous recorded chronicle. There have been many attempts in Maharashtra to compile such narrations of the achievements of houses of note.

Mavlankar, Sardesai, Lalit, and Govilkar are names by which the members of this grand family were (and are) known. While the places Mavalange and Govil have given the surnames "Mavlankar" and "Govilkar," the official designation was responsible for "Sardesai" as another variation and "Desai" was only a shortened form of it. About twenty-eight generations of the family and their many branches scattered over India have been traced in this small compact volume.

Theosophy was enriched by Damodar (born *circa* 1861) whose close association with H. P. Blavatsky is well known. Even before matriculating Damodar was attracted towards Theosophy and his editorial assistance for *The Theosophist* had been appreciated.

Free India's first Speaker of the Parliament, G. V. Mavlankar, came from this historical family. The late G. S. Sardesai, who as a historian of the Marathas stands unrivalled, belonged to this wonderful clan. Medical and surgical practitioners, musicians, artists, civil and mechanical engineers, occupying high and responsible posts in Government and private firms, have belonged to the same family.

The record of achievements of such a family must naturally be inspiring.

Three volumes of the family history were published about 30 years back. The requirements of the modern age demanded an epitome of the three volumes and the bringing of the story up to date. That was the work which the present writer, Shri V. N. Sardesai, undertook as a labour of love in his old age. He has shown a wonderful capacity to summarize a continuous story and an unusual grasp of the relations of various branches and their offshoots. In a family story, there are additions constantly, the sons marrying into other houses and the daughters joining new families. To keep track of these new connections and make an attractive fabric of these interdependent relations was indeed a feat of diligence. Shri Sardesai has done full justice to the work he undertook and has brought the narration up to date. What is more attractive is that he has added 140 photographs of the younger generation.

Distributing all the narration of over eight hundred years in fifteen well-defined chapters, Shri Sardesai has condensed the historical period from 1150 to 1900 in the first four chapters. Here the main Sardesai (= Mavlankar) family branches into four main lines and their respective story is spread over the succeeding ten chapters. The entire achievements of the family have been summarized in the fifteenth and last chapter. Eight carefully prepared Appendices add to the utility of the book. The names of the members of the family have been indexed in two sections, Men and Women; in the third, the places where the family is spread today are indexed. These are quite impressive lists.

Prime Minister Pandit Jawaharlal Nehru has blessed this historical compilation. Scholars of repute, MM. D. V. Potdar and Dr. P. K. Gode, have commended this effort. That is as it should be. We too on our part fully appreciate and compliment Shri Sardesai's literary flair. His narration is readable, attractive, and impressive. His style should find a better and more important literary outlet. He ought not to remain content with this single achievement.

S. R. TIKEKAR

The Nehrus: Motilal and Jawaharlal. By B. R. NANDA. (George Allen and Unwin, Ltd., London. 357 pp. Illustrated. 1962. 30*s*.)

A man may achieve much in his lifetime, but his place in history — in the memory of his nation and the wider world — is decided by historians. And the ways of historians are curious, even capricious. One man may attract worthy attention, and live in men's minds under a blaze of biography; another may be overlooked for an unaccountably long time, and become overshadowed on the bookshelves by contemporaries who by no means overshadowed him in real life. From this fate only now, thirty years after his death, has Motilal Nehru been most justly rescued. Fortunately, by a rescuer well worth waiting for. With all his skill in style, historical knowledge, and fairness of mind, so richly shown in his biography of Gandhi, Mr. Nanda has placed Motilal centrally in the picture of India's struggle for independence. That is where he stood in his lifetime, but from where he was, by default of historians, being pushed aside in the eyes of new, unknowing generations.

Here we see the Motilal who impressed friends and foes alike by his courage and integrity, his boldly rational mind, his sense of the possible in politics, his distrust of emotionalism, and his profound self-respect, which was more than mere pride, and which helped keep him to the task of ending the indignity of foreign rule. Importantly, too, we see him as a man of the world, making and spending money on the grand scale, fond of the good things of life, yet locked by sense of duty, paternal love, and British provocation, in an extraordinary partnership with a saintly, though shrewd, Gandhi and an impatient, politically injudicious son. It is, in fact, through an examination of the content and consequences of this political and emotional relationship between father and son, and of Gandhi with both, that Mr. Nanda so truly brings Motilal into focus, and in the process inevitably increases our understanding of Jawaharlal, Gandhi, and the whole story of the Indian National Congress over the years of its transformation into a mass party. With the help of much previously unpublished correspondence, we are allowed to intrude, as it were, into an intimate circle of family and friends, shaken and shaped by events around and within, full of contrasts of temperament, agonizing dilemmas, much plain speaking, and interesting political implications. And this is done without sensationalism or false drama, without flattery or denigration.

Finally, readers will ask: Was Jawaharlal the "spiritual father" of Motilal? Did the son lead the father? Did the father change his way of life and mode of politics primarily out of paternal love and loyalty? This book provides no dogmatic answer. There is room for honest disagreement here still. But to this reviewer, at least, there should be more of "no" in the answers than "yes." Motilal emerges from these pages a rational, justifiably sceptical, man to the end: a gifted lawyer, let us say, who bases his guiding assumptions on evidence, and changes course only when new evidence invalidates previous assumptions. On two major occasions, it is British bad faith, intransigence, and backsliding that obliges Motilal to think again, and take a new road. That a beloved and respected son is to be found marching along the new road may have been a decisive factor, for the father was temperamentally allergic to most of the other types going that way, but he arrives there in no spirit of emotional fellow travelling; he is still the "rational, sceptical, almost cynical" good companion. And, today, as one hears his now most distinguished son counselling patience, eschewing romantic dreams, warning his nation against emotionalism, and urbanely defending the Commonwealth connection, one is tempted to say that there is now more of the language of Motilal in the sayings of Jawaharlal than one finds in

these pages of the voice of Jawaharlal in the sayings of Motilal. "The process of political education was not one-sided" says Mr. Nanda. Indeed, it was not.

ALAN DE RUSETT

The Practice and Theory of Bolshevism. By BERTRAND RUSSELL. (Unwin Books No. 31. 96 pp. 5*s*.); *English Literature: Values and Traditions*. By IFOR EVANS. (Unwin Books No. 32. 96 pp. 4*s*. 6*d*.); *The Rise Of European Liberalism*. By HAROLD J. LASKI. (Unwin Books No. 33. 192 pp. 6*s*.) *I Believe: Nineteen Personal Philosophies*. (Unwin Books No. 34. 189 pp. 7*s*. 6*d*.); *Dostoevsky 1821-1881*. By E. H. CARR. (Unwin Books No. 35. 256 pp. 8*s*. 6*d*.); *The Essential Vasari*. Biographies of the Most Eminent Architects, Painters and Sculptors of Italy. Abridged and Edited by BETTY BURROUGHS. (Unwin Books No. 36. 223 pp. 7*s*. 6*d*.). (George Allen and Unwin, Ltd., London. 1962).

The number of Unwin Books has now reached 36. This paperback series is one of the most reasonable in prices, and the quality and character of the books selected is maintained. Another book by Bertrand Russell is added to his previous six titles. *The Practice and Theory of Bolshevism* was written in 1920, but in 1948 he changed the term "Communism" in many places to "Socialism," because of the present-day differentiation of meaning between them. Ifor Evans' *English Literature: Values and Traditions* appeared during the Second World War, but has been largely rewritten. Readers will find the search for persistent features reflecting English life, as threaded through its literature, most stimulating. Professor Laski's *The Rise of European Liberalism*, from the sixteenth century to the present day, is appropriate now that political parties are in the melting pot, even though it presents a partisan angle in its 1930's socialism. The original date of *I Believe* was the dark year of 1940, but self-searching is valid at all times. The contributors range from Einstein to Thurber, Haldane to Maritain and others, whose philosophies cover political, religious, rationalist or personal, pessimistic or optimistic viewpoints — in fact, something to match every mood. Every new season one or more books on Dostoevsky appear, based on further information or differing interpretations. E. H. Carr's biography, written half a century after Dostoevsky's death, and using material that first became available then, endeavours to give the portrait of the ill-fated genius in true perspective. It will balance more exaggerated presentations. As for *The Essential Vasari*, a selection from the Renaissance Art historian's five volumes, by Betty Burroughs, will assuredly find a ready market today. The lively style (and translation) of the book should appeal to all who are interested in pictures *and* people.

E. WHITE

Our Spiritual Resources. By JOEL S. GOLDSMITH. (George Allen and Unwin Ltd., London. 173 pp. 1962. 16*s*.)

The author notes that the material in this book evolved first as letters to readers of *The Infinite Way* as helps towards the release of transcendental consciousness through deeper understanding of Scripture and practice of meditation. Interspersed, and printed in italics, are spontaneous meditations of the author in the practice of his own method. The distinction between the two types of material needs to be kept in mind or the reader may well be lost.

Mr. Goldsmith is no detached "spiritualist." His feet are firmly fixed on earth and he knows what it means to

live in a world where men fail and fear, sweat and sicken, and are involved with and rejected by their fellows. He has a concern for the whole man in all his varied interests and occupations and has assurance of the power of spirit to control, direct, and make healthy. "Business problems," he writes, for example, "household problems, family problems — these, like the poor, are always a part of human experience, but always there is a spiritual truth with which to meet them."

The counsel and application offered in these pages will not impinge easily on some wavelengths but will certainly have much to offer to those who have understood and profited from the earlier studies on spiritual healing, meditation, and the practice of "the infinite way."

MARCUS WARD

Stories as Told by SWAMI RAMDAS. (Bharatiya Vidya Bhavan, Bombay, for Anandashram. 195 pp. 1961. Rs. 2.00; 3*s*. 6*d*.; 90 *cents*)

Swami Ramdas was known as Vittal Rao before he renounced his worldly life. He went into the homeless life and, after many wanderings all over India and in the Himalayas, he attained God-vision. He then returned and established an Ashram called Anandashram in North Kerala, near Kanhangad.

The book is a collection of 108 stories. Some are original but there are many which have been either heard or read by the pious author on various occasions. In this way, the collection contains stories told by Shri-Ramakrishna, Shri-Ramana-Maharshi and other Saints of India and abroad. The reverend author does not care for originality. His aim has been to give delectable food to the spiritual aspirant and in this he has succeeded immensely.

There are also trenchant sayings below several stories and these are likely to be of great benefit to the inquisitive readers.

The stories are full of fun and wit, and delightful reading. But they give not merely delight; each and every story is a source of wise instruction.

MATILAL DAS

LEAVES FROM A PARIS DIARY

[**Shri Baldoon Dhingra** has some critical comments to make on the "grim" school of contemporary writing; and he relates the interesting inner evolution of Vercors, who in the days of war discovered hope in his heart.—ED.]

MANY WRITERS in recent weeks have deplored the tendency of those men of letters and artists who hold that our age, being wholly anarchic, must produce anarchic writing and painting.

One critic, Philip Toynbee, considers as utterly false the theory that this "absurd" world can only produce catastrophic, hysterical, or anarchical art and letters. It is quite true that a number of writers, especially in France, have, by their powers of inventiveness, created "the theatre of the absurd" and "the new novel"; and some people would be tempted to put Sartre and Camus almost in the category of Adamov, Genet, Beckett, and Ionesco. But, here I am inclined to issue a word of warning so far as France is concerned: few of the grim writers, Genet excepted, are in themselves sombre; they sometimes pretend to be and induce their disciples to accept "the Doctrine." While they themselves "put

an antic disposition on" they find that before they know their followers are legion. For a good many writers and a good part of the world luxuriates in miserableness; well, then, why not let the masochists have their fun?

The problem is simply this: it is often "unhealthy" to be enjoying oneself, to be optimistic and to revel, as, say, Whitman or Tagore did, in life. A few modern writers — and I would include Beckett in the list — do, in fact, enjoy holding the match to ignite the bomb that might as well blow into smoke the world which is not worth saving anyway. Consider Genet. He would hate it if you called him anything less than a charlatan or a skunk, or worse. And his admirers grow like mushrooms. Genet thinks the tables have turned: perversity is ethical; it is normalcy which is deadly dull morality. And what is normalcy, anyway? But in many cases these devices are the weapons of the artist, skilfully handled, for effect, to earn recognition.

Ionesco, I personally find, even in ordinary conversation, quite amusing and gay. He can only discuss a topsy-turvy world by creating a new one, equally meaningless; and he refuses to be glum about it. He and the world of the *avant garde* are fresh, using new forms to replace stilted techniques. But gloomy and miserable plays pay.

Most writers stick to the mode once invented; few change colours. Fewer still dispel the clouds of their own making. This they think would be a kind of infidelity to their Muse. Yet one famous French writer, Vercors, said only recently: "You know what happened to me during the war? Imagine a woman-hater falling in love. I fell in love with hope." "It is the war that made me an optimist," Vercors recalled: "Before the war I believed that any type of society, any human activity were absurd since mankind had no justification for existing."

During the war years Vercors drew and painted. It was his "Human Comedy," an artist's view of the absurdity of life, parallel to Sartre's existentialist philosophy. *Twenty-one Practical Recipes for a Violent Death*, *The Dance of the Living* — these were the titles of his books. In 1940 he founded an underground publishing house, *Les Editions de Minuit*. Its literature praised and encouraged the French who resisted German occupation. "If life is absurd," he wondered, "why this activity? Why risk my life?" He then realized his pessimism was false, his philosophy false. He had become an optimist. And what did that mean? It meant hope, "Some day knowledge may bring justification of human activity. We must promote knowledge through peace, understanding and kindness." And he said: "We must oppose anything that hinders knowledge, oppose tyranny, racism, bigotry, economic or social favouritism."

Twenty years ago Vercors became an international symbol of hope. His first work, *The Silence of the Sea*, has been read in many countries. His novel *Zoo* is being filmed, and his satire on trade, whose hero is Quota, is now being completed.

Vercors lives in a mill forty miles from Paris away from the now unbearable noise. His place has a green lawn, a stone house and a river where he can watch the ever-flowing waters. He realizes, in a way, with Hermann Hesse's hero, Siddhartha, that life flows unceasingly on. One must flow with it; one must flow with the current, taking with it the dead leaves, the dust, as much as the golden rays of the sun.

BALDOON DHINGRA

ENDS AND SAYINGS

"————————ends of verse
And sayings of philosophers."
HUDIBRAS

It is notable how similar ideas appear about the same time, as though from a common source. Philip Toynbee, in the London *Observer* (19 May 1963) challenges the wide-spread assumption that art and artists (and this applies to writers also) must represent all the characteristics of their age. Too often critics proclaim that our world is one of catastrophe and threat, of dehumanization and helplessness, of loss of faith and sense of order, and that art, to be sincere, must also be "disassociated," anarchic, in order to represent truly the disharmony, confusion, and frustration of the age. This Toynbee vehemently denies.

Only superficial writers and artists play the role of "barometers in world affairs." True, global affairs are now critical, but the artist or writer creates his work out of individual reactions to individual catastrophe, tragedy, or frustration, and these reactions remain the same in all centuries. Even if faced with macrocosmic tragedy, he cannot cope with it unless he reacts successfully, as man and as artist, at different levels. The artist's or writer's true function, Toynbee avers, is to provide the stimuli that will "expand human consciousness." He considers the present-day characteristics of creative work as the after-effect of a "free-for-all" period, when the variety of choice among a wealth of materials and techniques has been almost overwhelming. Now come the attempts to co-ordinate and develop all the possibilities, treading an experimental way between anarchy and excessive limitation.

This suggestion of Toynbee seems to throw light on the subject of a BBC talk by John Weightman (*The Listener*, 23 May 1963) on Sartre's theory of *engagement* (commitment) and his attempts to put it into practice. It "equated the literary life with social responsibility" and political involvement. During the war Sartre dropped the role of professional philosopher for writing committed to the French Resistance movement, but later, in the more complicated post-war situation, he seemed to lose his way between an individual, existentialist-inspired, literature and a Marxian gearing of the arts to the economic organization of society, with a consequent "sense of tragedy in his doctrine of commitment." The contributors to Sartre's "committed' review, *Les Temps Modernes*, found themselves in a like dilemma. Too dutiful a study of politics and the rest killed the imagination that should vitalize creative work. A writer's sensitivity to the atmosphere of his period differs from the politician's consciousness of contemporary problems. Mr. Weightman deplores, however, the swing, by repercussion, away from social involvement into petty private universes, a kind of high-brow escapism, with risks of sterility.

> The time has no doubt come for the writer to accept the importance of society again, un-self-consciously, without stepping outside his role.

Or, as Toynbee describes those who succeed:

> The great world about them is filtered back through the whole of literature before them.

It is the eternal problem of the reconciliation of opposites.

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The National Marriage Guidance Council, of Britain, celebrated its silver jubilee during May by a conference at Swanwick, Derbyshire. Its purpose is to enable couples to come together voluntarily, and in absolute privacy, to discuss their marriage difficulties with trained counsellors, themselves al voluntary workers. The Council coordinates the work of 133 local councils in England, Wales and Northern Ireland, while leaving each mainly self-governing. Scotland is organized separately. The counsellors now number about nine hundred people, themselves happily married, and are chosen more for character and temperament than for specific qualifications. Their aim is to help the couples who come for counsel to see their own difficulties in a wider perspective and to find their own answers. Great care is taken in the choice of candidates for the work. Even after a preliminary sorting out and training, they work on a probationary basis for a year before final acceptance.

For ten years the Council worked as a private voluntary enterprise; then the Government began to realize its importance, and annual grants, in varying proportions, have been given to the Council, the last payment being £30,000 (in addition to smaller sums to other organizations with similar objects). Local government authorities also subscribed £28,500, at the same time, to the local Marriage Guidance Councils. But even with this, and with rising donations, needs rise also. Nevertheless the cost of such counselling service, apart from its human and social value, is small compared with the heavy cost to the nation generally of matrimonial litigations on legal aid, of assistance to deserted families, of children in care, and so on, as well as the cost of medical and mental problems directly the result of unhappy marriage relations. At the present time, as was pointed out at the Swanwick Conferences, the affluent society, with its materialistic values, treats possessions as of more importance than people, while family relationships and even neighbourly relations too often go by the board. The work of the Marriage Guidance Councils is thus of vital importance, and not for the family alone:

> . . . the institution of the human family provides the pattern for the building of the State. The family pattern is the only one which should be followed in building any state — city-state, or nation-state, or world-state. Unless the state has the virtues and the powers which accompany the building of the family, it is bound to fail. . . . Rama and Asoka built their kingdoms after the family-pattern, as Jesus and Gautama laboured for members of the one human family. In India many sages, voluntarily and deliberately, entered the *Grihastha* (householder) Ashrama, so that they might set the example of building the Home after the true spiritual pattern.
>
> (B. P. WADIA: *The Building of the Home*)